بیاض

انجمنِ فارسی
دہلی

12. Prof. Abdul Karim (Ahmadnagar)
13. Prof. A. N. Quraishi (Ahmadabad)
14. Dr. Ghulam Mujtaba Ansari (Bhagalpur)
15. Dr. Shamim Ahmad (Muzaffarpur)
16. Dr. K. M. Abdul Haseeb (Durbhanga)
17. Dr. M M. Mustafa (Biharsharif)
18. Mr. Mohd. Shafi Suhrawardi (J & K)
19. Dr. Fida Abbas Rizvi (Bhopal)
20. Mr. D. H. Barlesker (Gauhati)
21. Prof. Naimuddin (Amravti)

The meeting ended with a vote of thanks to the Chair.

The Executive Committee of the All-India Persian Teachers' Association met on Wednesday, the 25th May, 1977 in the office of Dr. A. W. Azhar. All the members of the Executive Committee were present excepting the following three:

1. Dr. Miss. Razia Akbar
2. Prof. Mohd. Rafiq
3. Prof. Naimuddin

The following office bearers of the Executive Committee were elected unanimously :

1. Prof. Nazir Ahmed — President
2. Prof. Syed Hasan — Vice-President
3. Prof. S.A.H. Abidi — Vice-President
4. Dr. N. H. Ansari — General Secretary
5. Dr. A. W. Azhar — Joint Secretary
6. Dr. M. Yousuf — Treasurer

The meeting ended with a vote of thanks to the Chair.

Mr. Hasanullah (Cotton College, Gauhati) spoke about the large number of Persian students in Assam both in the schools and colleges. He complained about the complete dearth of Persian text-books, well-edited and well-printed, and especially of such books that may help non-Urdu speaking students of Persian.

Mr. Hafizullah of Orissa said that the study of Persian in the state of Orissa has a long history and although the number of Persian students is not as large as of other subjects yet the subject carries its own importance both for the students of medieval Indian history and of Oriya language which has borrowed so many words from Persian.

On account of limited time all the delegates could not express their opinion on the prospects and problems of Persian studies in their respective states and regions. It was decided that other delegates who wanted to submit any suggestion or resolution regarding the Persian studies in schools and colleges, should writing.

On 24th May, 1977, a meeting of the General Assembly of the All-India Persian Teachers' Association was held on the campus of JNU. It was presided by Prof. Syed Hasan (Patna). First Dr N. H. Ansari presented the Constitution of the Association which was approved unanimously by the General Assembly after proper modification and amendment. Then the election of the Executive Committee of the Association was held and the following twenty-one persons were elected unanimously as the First Members of the Executive Council

1. Prof. Nazir Ahmed (Aligarh)
2. Prof. Syed Hasan (Patna)
3. Prof. S. A. H. Abidi (Delhi)
4. Dr. N. H. Ansari (Delhi)
5. Dr. A. W. Azhar (Delhi)
6. Dr. M. Yousuf (Delhi)
7. Prof. A. K. Burke (Calcutta)
8. Dr. (Miss) Razia Akbar (Hyderabad)
9. Dr. Shoaib Azmi (Delhi)
10. Dr. Wali-ul-Haq Ansari (Lucknow)
11. Prof. Mohd. Rafiq (Allahabad)

are to be complimented for organising the First Summer Institute for Persian Teachers of India. This has provided an opportunity for us to from properly the All-India Persian Teachers' Association. Several delegates spoke after Prof. Syed Hasan. They include Dr. (Miss) Razia Akbar (Osmania University), Prof. A.K. Burke (Calcutta University), Prof. Abdul Karim (Ahmadnagar College), Dr. W.H. Ansari (Lucknow University), Prof. Abdul Ghani (Tirupati University), Mr. Hafizullah Newalpuri (Bhadrak College, Orissa) and others.

Dr. Razia Akbar pointed out the problem which will be created with the implementation of the 10+2+3 system. This system is posing grave problem to the study of Persian at the School level.

Prof. A.K. Burke told about the several delegations which the Persian Teachers of Bengal have led to the Govt. authorities in order to plead the cause of Persian studies in West Bengal. He pleaded that collective efforts must be made through the All-India Persian Teachers' Association for improving the position of Persian studies in India.

Prof. Abdul Karim (Ahmadnagar College, Poona University) said that there are forty-one colleges teaching Persian in Maharashtra. But there is dearth of good text-books, Later on Prof. Abdul Karim read a detailed paper in the First Summer Institute for Persian Teachers and discussed the prospects and problems of Persian studies in his state, i.e. Maharashtra.

Dr. W.H. Ansari, Head of the Persian Deptt., Lucknow University, drew the attention of the learned audience to the falling number of Persian students in the intermediate colleges of U.P. He suggested that a meeting of the Persian teachers of U.P. should be convened as early as possible.

Prof. Abdul Ghani (Tirupati University) said that the oriental examinations conducted by several universities of India attach great importance to the study of Persian. But the Final Persian course in Madras University stretches over a period of six years which could be reduced to four years. All the students of Urdu study Persian as an optional subject only for one year. But this study is not enough and so they could be asked to study Persian for two years.

First Persian Teachers' Conference. The services of Professor Khanlari to the cause of Persian language and literature both as a great academician and as the Director-General of the Bònyad are unique.

Professor Syed Hasan thanked Mr. S.M.H. Burney, Secretary, Ministry of Information and Broadcasting and the President of the meeting who in spite of his heavy engagements accepted the invitation of the Association and very kindly spared some time to preside over the meeting. He added that Mr Burney has always been a great admirer of Indo-Persian literature and his presence in this conference will definitely infuse inspiration in the Persian teachers of India who have come from all parts of the country like Assam, Bengal, Bihar, Orissa, Andhra Pradesh, Tamil Nadu, Madhya Pradesh, Maharashtra, Kashmir, Uttar Pradesh, Delhi, Gujarat and Rajasthan.

Last of all, Dr. N.H. Ansari, thanked Prof. Khanlari, Mr. Burney, the Chief Guest, all the delegates and invitees

The next session of the All-India Persian Teachers' Association was held next day on 16th May, 1977 at 5.30 p.m. Prof. Syed Hasan was in the Chair. The delegates discussed at length the prospects and problems of Persian studies in India. First, the Chairman spoke about *the* new avenues of Persian studies in the new educational set-up and the facilities provided by the Government of Bihar. But, he said, there are some problems which must be solved. The problems, according to Professor Syed Hasan, are:

1. Non-availability of Persian text-books;
2. Dearth of teaching-material, particularly at the levels of Honours and M.A.;
3. Non-availability of Iranian publications because there was no importing agency for Persian books;
4. Lack of printing facilities for Persian books and journals.

Prof. Syed Hasan, however, appreciated the step taken by the U.G.C. for providing more teaching posts for Modern Persian. This is a new situation and our teachers are not very well-trained in Modern Persian. So the best way to overcome this difficulty is to organise Summer Institutes for Persian teachers. The authorities of Jawaharlal Nehru University and Bonyad-e-Farhang-e-Iran

history, philosophy, religion, culture, ethics, law, etc. both in prose and poetry.

The great poets of Persian born and brought up in India like Amir Khusrau, Faizi, Bedil, Ghalib, and Iqbal are of shining stars of Indo-Persian literature. They are as great as Firdausi, Hafiz, Sa'di and Khayyam. The contribution of the Indians to Laxicography and Grammar is both unique and supreme.

Mr. Burney added that after Independence Persian studies have been making steady progress. At present there are about 46 universities in addition to the so many colleges where the Department of Persian is functioning. This shows that Persian enjoys an honourable place in our educational curriculam on account of its cultural importance.

Mr. Burney expressed the hope that the Persian teachers of India will devote themselves to the service of the country by preserving our rich cultural heritage.

After Mr. Burney finished his Presidential Address, Mr. Saidi, Deputy Director-General, Iranian Culture Foundation, explained the elaborate programme of the Foundation, for the spread and development of Persian language throughout the world.

The Foundation, Mr. Saidi, said has adopted ten types of projects in various fields of Persian language and literature. One of these projects is to publish books in Persian on Indian culture, philosophy, religion, history, etc. So far more than ten books have been published by the Foundation under this project, including the *Ramayana* edited by Dr. A.W. Azhar, Associate Professor of Persian, Jawaharlal Nehru University. The other book is *Tohfat-ul-Hind* edited by Dr. N.H. Ansari of Delhi University.

Mr. Saidi further explained that the Foundation is ready to provide possible assistance to the institutions and persons teaching Persian. He said that any textbook not available in India would be published by the Bonyad with the collaboration of Indian publishers and supplied to the students and teachers of Persian at a subsidised price.

Then Professor Syed Hasan of Patna University thanked Professor Khanlari for his kind visit to India to inaugurate the

"The Indian sub-continent has played a very vital role in the development and evolution of Persian language and literature. Thousands of poets, writers, historians and others have contributed to the richness of Persian literature and to the refinement of Persian lauguage."

"The Bonyad-e-Farhang-e-Iran, the only academy of its kind wedded to the cause of Persian throughout the world, has a special project of publishing Persian books on Indian sciences, religion, philosophy, culture, etc In addition to introducing Indian culture and philosophy to the Iranian readers the Bonyad also provides any possible assistance for the sake of learning Persian language easily and with the latest methods and techniques."

Professor Khanlari expressed the hope that the All-India Persian Teachers' Association will continue its activities in future with full enthusiasm and zeal and will devote all its efforts to promote Persian studies in Indian universities, colleges and schools.

After Professor Khanlari, the President of the meeting, Mr. S.M H. Burney, delivered his Presidential Address. In his most enlightened address, Mr Burney traced the linguistics and cultural contacts between India and Iran and pointed out to the close affinity existing between Sanskrit and Old Persian both originating from the some parent Indo-Aryan language.

With the advent of the Ghaznavis, Mr. Burney said, Persian found a new home in India. Several prominent poets and writers belonging to this period like Masud Sa'd Salman and Abul Faraj Runi enjoyed as much fame as any great post of Iran in those days.

In the long history of 1000 years, Persian language served as the only means of expression for the intellectuals of the day. The entire history of medieval India is preserved in this language and no research about this significant period of Indian history can be made without a good knowledge of Persian

According to Mr. Burney, the great role that India has played in the development of Persian language and literature cannot be minimised. Thousands of books were written during this period on almost all the major subjects of knowledge like


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انجمن استادان

PROCEEDINGS

of the

All India Persian Teachers' Association

FIRST CONFERENCE
NEW DELHI

(May 15-16, 1977)

The All-India Persian Teachers' Association held its first conference on Sunday, 15th May, 1977 at 5 p.m. in New Delhi. The conference was inaugurated by Prof. P.N. Khanlari, one of the most distinguished academicians of Iran and the Director-General, Iranian Culture Foundation. It was presided over by Mr. S.M.H. Burney, Secretary, Ministry of Information and Broadcasting, Government of India.

Welcoming Professor Khanlari, Professor S A.H. Abidi, said that Prof. Khanlari is one of the most distinguished scholars of Iran and has done unprecedented service to Persian language and literature. He expressed his gratitude for his kindness to come all the way to India and inaugurate the conference of Persian Teachers' Association. Professor Abidi hoped that the presence of Professor Khanalari in this conference would be definitely a great source of inspiration for all the Persian teachers of our country.

In his inaugural speech, Professor Khanlari, expressed his immense pleasure at holding the first conference of Persian teachers of India. He said, "This conference shows that India attaches great importance to its cultural values because Persian language and literature is the richest heritage of medieval India. The age-old relations between the two great nations of the world i.e. Iran and India go much beyond the scope of recorded history. India has always been the greatest craddle of knowledge and culture. According to Maulana Rum the only tree of knowledge grows in India and one who takes the fruit of knowledge, found in India alone, becomes immortal."

98. Mrs. Saiedah Tahir Siddiqui, P.G. Teacher (Persian), G.G. Hr. Sec. School, Asif Ali Road, Delhi.
99. Miss Abeda Qadeer, G.G. Hr. Sec. School, Bulbuli Khana, Delhi.
100. Mr. Mohd. Qarib Khan, Fatehpuri Hr. Sec School, Delhi.
101. Mr. Ahdus Salam, Anglo-Arabic School, Delhi.

Observer-participants ·

102. Mrs. Rashida Sehbai, Govt. Hamidia College, Bhopal (M.P.)
103. Dr. M.R. Khan Nadwi, Reader, Centre of West Asian Studies, Aligarh Muslim University, Aligarh (U P.)
104. Mr. Ahsan Ansari, Govt. School, Maunath Bhanjan, Distt. Azamgarh, (U.P.).
105. Dr. N. A. Ansari, J 17, Hauz Khas Enclave, New Delhi-6.
106. Miss Sajida Begum, Student of M.A. (Previous), Deptt. of Persian, University of Delhi, Delhi-7.
107. Mrs. Qudsia Azhar, 98, Haji Bhavan, Sadar Bazar, Delhi-6.
108. Mr. Munawwar Masudi, Student of M.A. (Persian), Jamia Millia Islamia, Okhla
109. Mrs. Nasira Sharma, M.A. Student (Persian), Jawaharlal Nehru University.
110 Miss Hamida Khatoon, Student M.A. Persian, Jawahalal Nehru University.
111. Mr. Vijay Kumar, Student M.A. (Persian) Jawaharlal Nehru University.
112. Mr. Mohd. Asad, Student M.A. Persian, Jawaharlal Nehru University.
113. Mr. Meghfoor Rahman, Student M.A, (Persian) Jawaharlal Nehru University.

79. Prof. Syed Hasan Askari, Khan Mirza Mohalla, P.O. Mahindro, Patna-6 (Bihar)
80. Dr. Sami-uddin, Deptt. of Persian, A.M.U. Aligarh.
81. Dr. Waris Kirmani, Deptt. of Persian, A.M.U. Aligarh.
82. Prof. Nazir Ahmad, Professor of Persian, Aligarh Muslim University, Aligarh (U.P.)
83. Professor Syed Hasan, Professors' Quarters, Rani Ghat, Patna (Bihar)
84. Dr. A.W. Azhar, Associate Professor of Persian, Jawaharlal Nehru University, New Delhi.
85. Dr. (Miss) S.J Havewalla, Asstt. Professor of Persian, Jawaharlal Nehru University, New Delhi.
86 Dr. M. Yousuf, Lecturer in Persian, Zakir Hussain College, Ajmeri Gate, Delhi-6.
87. Mr. Amir Hasan Noorani Deptt. of Urdu, Delhi University, Delhi.
88. Mr. N.A. Faruqi, Lecturer, Zakir Husain College, Delhi-6

Local Participants

89. Nawab Iqbal Ahmed, Lecturer in Persian, St. Stephen's College, University of Delhi, Delhi-7
90. Mr. Asif Naim Siddiqui, Research Scholar, JNU.
91. Dr. Idris Ahmad, Lecturer in Persian, Deptt. of Arabic & Persian, University of Delhi, Delhi-7.
92. Mr Shahid Iqbal, Lecturer in Persian, Jamia College, Jamia Millia Islamia. Jamia Nagar, New Delhi.-25.
93. Miss Qamar Abidi, Teacher in Persian, G.G. Hr Sec. School, Bulbuli Khana, Asif Ali Road, Delhi.
94. Dr. (Miss) Nargis Jahan, Lecturer, Zakir Husain College (E), Ajmeri Gate, Delhi-6.
95. Mrs. Zakira Sharif Qasmi, 5265 Kucha Rehman, Chandni Chowk, Delhi-6.
96. Miss Nazuk Jahan, Teacher in Persian, H.A. Khan Hr. Sec. School, Bachon-ka-Ghar, Darya Ganj, Delhi.
97. Mr. Shamsuddin, Research Scholar (Persian) Deptt. of Arabic & Persian, University of Delhi, Delhi-7.

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64. Dr. S.H. Fida Abbas Razvi Head of Persian Deptt. Govt. Hamida College Bhopal (M P.)
65. Mr Hafiz Ghulam Murtaza Lecturer in Arabic & Persian University of Allahabad (U.P.)
66. Dr. Shamimul Haq Siddiqui Lecturer in Persian Zakir Hussain College, Ajmeri Gate, Delhi
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69. Prof. Ata Karim Burka, Head, Dept. of Arabic Persian, Calcutta University, Calcutta (W.B.)
70. Mr. S.N. Java, Director, School of Foreign Languages, Ministry of Defence, New Delhi-21.
71. Mr. Y K. Bukhari, Keeper of Records, National Archives of India, Civil Lines, Bhopal (M.P.)
72. Mr. Rashid Hasan Khan, Deptt. of Urdu, University of Delhi, Delhi-7
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77. Dr. Kabir Ahmad Jaisi, Deptt. of Persian, Jamia Millia Islamia, New Delhi.
78. Dr. N.H. Ansari, Reader in Persian, Deptt. of Arabic & Persian, University of Delhi, Delhi-7.

45. Mr. Akhtar Mehdi, Deptt. of Persian, University of Allahabad (U.P.)
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47. Shri K. Basheer Ahmad, Lecturer in Persian, S.V.U. College, Tirupati (A.P.)
48. Dr. Matin Ahmad, Lecturer in Persian, L.S. College, Muzaffarpur (Bihar)
49. Dr. Saiyad Mohammed Ali Zaidi, Head, Deptt. of Persian & Urdu, University of Rajasthan, Jaipur (Rajasthan)
50. Mr. Piaray Lal Koul, Headmaster, M. S. Parmewa P.O. Budgam (J & K)
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56. Mr. Khwaja Mohammad Abdul Hasseeb Lecturer & Head of Persian & Urdu Deptt. Millat College, Darbhanga (Bihar)
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58. Dr. Syed Tufail Ahmad Lecturer in Persian Deptt. of Arabic & Persian University of Allahabad (U.P.)
59. Mr. Atiq Ahmad Khalil Lecturer in Persian Govt. Hamidia Arts & Commerce College, Bhopal (M.P.)
60. Dr. Syed Mohd. Tariq Hasan Lecturer Deptt. of Persian A.M.U., Aligarh
61. Miss A.D. Safavi Lecturer Deptt. of Persian Women's College, Aligarh (U.P.)

27. Dr. Hafiz Md. Tahir Ali, Visva Bharati, Santiniketan, West Bengal.
28. Mr. Hafizullah Newalpuri, Lecturer & Head of the Deptt. of Urdu & Persian, Bhadrak College, Bhadrak-756100 (Orissa)
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31. Dr. Abdul Qadir Jafari, Lecturer in Persian, Majidia College Allahabad (U.P.)
32. Mr. Abdul Gani, Lecturer in Urdu & Persian, S V. University College, Tirupati (A.P.)
33. Prof. Murtaz Husain Quraishi, Professor of Persian, S.B. Garde Arts College, Navsari (Gujarat)
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35. Mr Abdul Majeed Khan, Lecturer in Persian, Govt M L.B. Girls College, Bhopal (M P.)
36. Mr. Sayed Qasim Ali Niyazi, Asstt. Professor in Persian, Govt. Hamdia Arts & Commerce College, Bhopal (M P)
37 Miss Kazmi Husaini, Karamat Husain College. Lucknow (U.P.)
38. Dr Anwarul Hasan, Head, Dept of Oriental Studies, Lucknow University, Lucknow (U P)
39. Mr. Mohammád Muslim Noori, Lecturer in Perisian, Mumtaz Degree College Lucknow (U P)
40 Dr. Mrs Asifa Zamani, Deptt. of Persian, Lucknow University Lucknow (U.P.)
41 Dr. Mohammmad Amin, Asstt Professor in Persian, Maulana Azad Govt. College, Calcutta (W.B.).
42. Miss Qamar Ghaffar, Deptt. of Persian, Aligarh Muslim University, Aligarh (U P.)
43. Dr. Mahmood Huseinmiya Siddiqui, Lecturer in Persian, Faculty of Arts, M.S. University, Baroda (Gujarat)
44. Miss Amtul Hannan, Lecturer in Persian, Karamat Husain Muslim Girls Degree College, Faizabad Road Lucknow (U.P.)

10. Prof. Z.A. Quemar, Lecturer in Urdu & Persian, Moh. Tinkothia—Abeda H.E. School Lane, Muzaffarpur (Bihar)
11. Dr. Haibibul Mursalın, Deptt. of Persian, Patna University (Bihar)
12. Dr. S Shamsul Haque, Reader & Head of the Dept. of Urdu & Persian, M.S. College, Motıhari (N. Bihar)
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17. Dr. Mullick Mohammad Mustafa, Dept. of Persıan, Nalanda College, Biharsharif (Nalanda)
18. Miss Asema Zainab, Smt. Keshrbaı Lahotı Mahavidyalaya, Amravatı.
19. Prof. Z. U. Khan, Near Raılway Station, Darwha, Distt. Yavatımal (Maharashtra)
20. Mr. Muniruddın Taji, Lecturer ın Persian, G.S. College of Science & Arts, Khamgaon (Maharashtra)
21. Dr. Mohammad Sadullah, Lecturer ın Persıan, Sripad Krisnna Kolhatkar College, Jalgaon (Jamod) Dıst. Buldana (Maharashtra)
22. Dr. Nurus Sayeed Akhter, Lecturer ın Persian, Maharashtra College of Arts & Science, Bellasıs Road, Bombay-8.
23. Dr. (Mrs) Nusrat Ara, Lecturer in Persıan, Govt. College of Arts & Science, Aurangabad (Maharashtra)
24. Mr. Allauddin Ismaıl Kamble, Lecturer ın Persıan, Sangameshwar College, Sholapur-3 (Maharashtra)
25. Mr. Syed Hasanullah, Lecturer in Persain, Cotton College Gauhati (Assam).
26. Mr. Dilawar Hussain Barlaskar, Lecturer in Persian, Cotton College, Gauhati-I (Assam)

The valedictory function of the Summer Institute was held on Saturday, the 4th June 1977 Prof. B.D. Nag Chaudhury, Vice-Chancellor, Jawaharlal Nehru University, awarded certificates to the persons who had attended, the Summer Institute for Persian Teachers and passed the oral and written examination held on Friday, June 3, 1977.

Mr. A.A. Saidi, Deputy Director-General of Bonyad-e-Farhang-e-Iran thanked the authorities of the Jawaharlal Nehru University and his Indian friends for organising such a well-planned Summer Institute. He offered his hearty congratulation to Prof. B.D Nag Chaudhury under whose guidance the Jawaharlal Nehru University has acquired an honoured place in the academic world.

Dr. A.W. Azhar, Director of the First Summer Institute for Persian Teachers expressed his deep gratitude to the authorities of Jawaharlal Nehru University and Bonyad-e-Farhang-e-Iran for collaborating in the most needed academic programme of Persian teaching. He hoped that the Govt. of India will kindly pay due attention to providing better facilities for Persian Studies. Dr. Azhar thanked all the delegates who had come form all parts of India in order to participate in the Summer Institute.

Below is given a complete list of the delegates who participated in the First Summer Institute of Persian Teachers .

1. Dr Massudul Hassan Samoon, P.G. Persian Deptt. Kashmir University, SRINAGAR.
2. Miss Rehana Khatoon, Deptt. of Persian Aligarh Muslim University, Aligarh (U P.)
3. Dr. Shamim Ahmed, Reader & Head, Deptt. of Persian, L.S. College, Muzaffarpur, (Bihar)
4. Dr. A M. Md. Kamal 'Saba', Lecturer, Arabic & Persian Research Institute, Patna (Bihar)
5. Dr. Ghulam Mujtaba Ansari, T.N.B. College, (Bhagalpur)
6 Mrs. Bilquis Afaq, Head of the Deptt. of Persian M.M. College, Patna-7 (Bihar)
7. Dr. M.A. Mozaffar Jain College, Arrah (Bihar)
8. Prof. Ahsan Mokhtar, Deptt. of Urdu & Persian, D.B. College, Jayanagar Madhubani (Bihar)
9. Dr. Syed Waliullah Salafi, Millat College, Darbhanga (Bihar)

for one hour after which they used to assemble for the paper-reading session. In these sessions almost all the prominent professors of Persian took part and presented research papers on various topics of Persian or Indo-Persian Literature, Persian Studies in India, Iranian culture, etc The provision of the paper-reading session in the schedule of the Summer Institute provided an opportunity for most of the senior Persian Teachers of India to be the guests of the Summer Institute. All the papers presented by the learned scholars in Persian, English and Urdu will be soon published in a separate volume.

In the evening, the delegates were generally given reception by dignitaries including H.E. The Ambassador of Iran in India, Miss B. Saidi, the Representative of Bonyad-e-Farhang-e-Iran in India, the Cultural Counsellor of the Imperial Embassy of Iran, Prof. B.D. Nag Chaudhury, Vice-Chancellor, Jawaharlal Nehru University, Prof. Namwar Singh, Dean, School of Languages, Jawaharlal Nehru University, Dr. A.W. Azhar, Director, Centre of African & Asian Languages, Jawaharlal Nehru University, Mr. B.H. Zaidi, President, Indo-Iran Society, New Delhi, Mr. Mohd. Ahmad, Director, Jayyed Press, Delhi, etc.

Whenever the delegates had a free evening they were shown Iranian documentary and feature films, a good number of which had been sent by Bonyad-e-Farhang-e-Iran. The documentary films were particularly enjoyed by the delegates as they provided a window into the past history and culture of Iran.

During the course of the Summer Institute all the delegates were provided free Persian journals and Newspapers by the Representative of Bonyad-e-Farhang-e-Iran. These magazines and newspapers included *Sokhan*, *Yaghma*, *Ettela'at*, *Keihan*, *Rastakhiz*, *Banuvan*, etc. Each delegate was also presented a gift of important Persian books recently printed in Iran by the Bonyad-e-Farhang-e-Iran.

The Indian Council of Cultural Relations also evinced keen interest in the First Summer Institute for Persian teachers. The inaugural function of the Summer Institute was held in the hall of the Council. The Council also presented a packet of its Persian and English publications to each delegate.

10. Gauhati University, Gauhati (Assam).
11. Jabalpur University, Jabalpur (M.P.)
12. Jawaharlal Nehru University, New Delhi-57.
13. Jamia Millia Islamia, New Delhi-25.
14. Karnatak University, Dharwar, Karnatak.
15. Kashmir University, Srinagar (J & K).
16. Lucknow University, Lucknow (U. P.)
17. Magadh University, Bodh-Gaya, Bihar.
18. Marathwada University, Aurangabad, Maharashtra
19. Nagpur University, Nagpur, Maharashtra.
20. Osmania University, Hyderabad, Andtrha Pradesh
21 South Gujarat University, Surat.
22. Utkal University, Bhubaneswar Orissa.
23. Patna University, Patna, Bihar.
24. Poona University, Poona, Maharashtra.
25. Rajasthan University, Jaipur, (Rajasthan)
26. Shivaji University, Kolhapur, Maharashtra).
27. Sri Venkateswara University, Tirupati (A. P)
28. Visva Bharati University Santiniketan, West Bengal.
29 L. N. Mithila University, Darbhanga (Bihar).
30. M. S. University, Baroda (Gujarat).
31. Saurashtra University, Rajkot.

The participants had to attend classes, general lectures and paper-reading sessions. They had to attend classes both in the morning and afternoon Special lessons were prepared for this purpose which were cyclostyled and distributed to the participants in advance. In addition to the prepared lessons, the participants were trained in day-to-day conversation in restaurant, railway station, school, college, university, office, shopping, etc After the morning classes were over, the participants divided into several small groups, were trained in the language laboratory where special Persian language lessons were played to them. They were asked to repeat the sentences and see how far their pronunciation was correct. The provision of the language lab for which the authorities of the Jawaharlal Nehru University are especially to be thanked, proved of immense use to the participants

The afternoon sessions of the Summer Institute generally started at 4.30 p.m. The participants had to attend their classes

salient features of Persian Poetry, the distinct schools of Persian poetry, the origin and development of Persian Language, modern Persian poetry, etc. These lectures were immesely enjoyed and admired by the delegates of the Summer Institute, most of whom were senior teachers of Persian. The Iranian Professors also took regular classes which provided great help in learning the correct pronunciation of modern Persian words. For some of the delegates, the çlasses of the Iranian Professors were a unique experience because so far they had no opportunity of learning Persian from a Iranian teacher. Most of the delegates expressed the hope that the Iranian Professors must be invited when the next Summer Institue is organised in India.

The Indian teachers who took classes in the Summer Institute are :

1. Dr. A. W. Azhar (J. N. U.)
2. Dr. N. H. Ansari (Delhi University)
3. Dr. M. Yousuf (Zakir Husain College)
4. Dr. S. H. Qasmi (Delhi University)

The first Summer Institute for Persian Teachers was attended by the Persian teachers of Assam, Bihar, West Bengal, Orissa, Madhya Pradesh, Andhra Pradesh, Tamil Nadu, Maharashtra, Gujarat, Rajasthan, Jammu and Kashmir, Delhi and Uttar Pradesh. These delegates represented almost all the important universities of India where the Deptt. of Persian is functioning. A number of delegates came from important colleges where the Degree or Post-Degree classes in Persian are held. Below is given a list of the Universities which were represented at the First Summer Institute.

1. Aligarh Muslim University, Aligarh.
2. Allahabad University, Allahabad (Up) .
3. Bhagalpur University, Bhagalpur, Bihar.
4. Bihar University, Muzaffarpur, Bihar.
5. Bhopal University, Bhopal (M. P.)
6. Bombay University, Bombay.
7. University of Calcutta, Calcutta (W. B.)
8. Delhi University, Delhi.
9. Gujarat University, Ahmeddabad, Gujarat.

provide any possible assistance for the promotion and progress of Persian studies in India. He expressed the hope that there would be further opportunities of collaboration between Bonyad and Indian universities.

Before Dr. A.W. Azhar thanked the honourable guests and the audience the famous maestro Ustad Hilal Khan recited a ghazal of Hafiz in his melodious voice.

Dr. A.W. Azhar while thanking Prof. Khanlari, Prof. P.C. Chunder, Mr. A.A. Saidi and the distinguished delegates felt assured that the future of Persian Studies in India is brighter than before.

The regular programme of the Summer Institute started on Tuesday, 17th May, 1977 at 9.30 a.m. It was presided by Prof. P.N. Khanlari. Mr. A.A. Saidi, Deputy Director of the Iranian Culture Foundation spoke at length about the great projects that the Foundation has undertaken in order to serve the cause of Persian Studies throughout the world. Most important among these projects is the publication of Persian books on Indian religion, culture, history, sciences, etc. He assured that the Bonyad will continue to assist in every possible way for the development of Persian Studies in India,.

The afternoon session was again presided by Prof. P.N. Khanlari. Prof. Syed Hasan Askari of Patna read a paper on *Manazir-ul-Insha*, a work of Mahmud Gawan, the Iranian Prime Minister of the Bahmani Kingdom.

The teaching faculty of the First Summer Institute for Persian Teachers consisted of both the Iranian and Indian teachers. The Iranian team consisted of the most distinguished scholars of Iran, such as

1. Professor Jafar Mahjub (Tehran)
2. Mr. Ali Akbar Saidi (Tehran)
3. Professor M. Nawabi (Shiraz)
4. Prof. Egbal Yaghmai (Tehrna)
5. Mr. M. Tafazzoli (Tehran)

These learned scholars gave a series of lectures on the history and geography of Iran, the development of Persian literature, the

acknowledged that the style of Indian poetry has as large a share in enriching Persian literature as do the Khorasani and the Iraqi styles. The distinguished position occupied by Faizi, Bidel and Ghalib, Raja Manohar and Chandrabhan Brahman in the realm of Persian poetry, is equal to the esteemed status of Jalaluddin Balkhi, Khaqani Shervani and Sana'i Ghaznavi. In fact, for many reasons Persian literature is a common bond between us Iranians and you Indians and, a valuable indivisible cultural heritage.:.."

"Your learned ancestors have a large and undeniable part in the development and expansion of the Persian language and literature, by compiling dictionaries, biographies, histories, literary books, anthologies, by producing worthwhile research works and eventually, by publishing and printing more than two thousand books in Persian."

"During the past millenium, the Persian language has permeated into the Indian culture to the extent that the knowledge of the Persian language seems to be a pre-requisite for those engaged in scholarly research on Indian language and literature."

"The efforts that you distinguished Indians are making in the task of teaching the Persian language are, in fact, blessful means of recognising the roots of your own language and sharpening the consciousness of the existence of deeply-rooted cultural ties between our two ancient lands. It is also an invaluable service in strengthening our spiritual ties. Your precious efforts, we must say, are deeply appreciated by us."

"I wish you, companions of culture and virtue, success and hope that our ties, by virtue of our common heritage, will be everlasting."

Then Prof. P.N. Khanlari, Director-General of the Iranian Culture Foundation who had especially come to India to preside over the inaugural function of the First Summer Institute for Persian Teachers, spoke about the most valuable contribution of the Indian intellectuals to the development of Persian literature. Prof. Khanlari thanked the authorities of the Jawaharlal Nehru University for organising the First Summer Institute for Persian Teachers. He declared that the Bonyad is always ready to

in connection with the Summer Institute were read. Shri B.D. Jatti, Acting President of India, expressed his best wishes for the success of the Summer Institute in which Persian teachers from all over the country were taking part.

Then H.E. Dr. Gholam Reza Tajbakhsh, the Ambassador of Iran in India read out the message of Her Imperial Majesty the Queen of Iran graciously sent on the oceasion of the Summer Institute. Extracts from the message of Her Imperial Majesty are given below:

"I am delighted to learn that the First Summer Institute of Professors and Teachers of the Persian language is to be convened in New Delhi, with the co-operation of Jawaharlal Nehru University and Bonyad-e-Farhang-e-Iran"

"The spiritual relations between Iran and the sub-continent of India, and the exchange of ideas and culture between the two nations are widely known. Among the present nations of the world, there are probably few whose spiritual and cultural ties are as all-embracing and as lasting as those of Iran and India The relationship is probably best described as "extra-historical" and penetrates deeply into the mythologies of the two nations, intermingling them to the point of inseparability "

"During the past millenium, the writers and thinkers of both nations have, under the influence of the Persian language, come to produce closely similar works, and the scholars of the nations have strived jointly to found and raise the edifice of the Persian Literature-a timeless literature considere to be one of the most resplendent manifestations of man's talent and gengius "

"For centuries, the land of India has been a fostering home for the Persian language and literature, and the endeavours of Indian scholars and intellectuals for the growth and development of the Persian language and literature are widely known and acknowledged...."

"In the present century, when literary research took a new turn, Shibli No'mani compiled *Shi'r-ul-'Ajam* in which he made a thorough analysis of Persian poetry carrying as much weight as the research work of any Iranian scholar. It is now widely

Indian writers and poets have produced thousands of books in Persian, and in some fields like lexicography, grammar their works command supreme value. Poets like Khusrau, Bedil, Faizi and Ghalib have enriched Persian poetry...."

"I am grateful to Professor Khanlari, one of the most distinguished academicians of Iran, and the Director-General of the Iranian Culture Foundation for his interest in this institute. In spite of his heavy engagement he was kind enough to find time and fly to India to preside over the inaugural function of this institute."

"We are particularly grateful to Dr. P.C. Chunder, our Union Minister of Education for giving his time and encouragement. We consider his presence here not only a token of the good relations between our two countries but also his personal interest as a historian in the culture and history of our two lands".

After the welcome address of the Vice-Chancellor, Dr. P.C. Chunder, Union Minister of Education and Social Welfare spoke about his long relation with the Iran Society of Calcutta and his deep interest in Persian literature. He said that Persian was so deep-rooted in India and especially in Bengal that when the British Government wanted to replace Persian, the official language of the day, by English, the Bengalis strongly protested and took out processions in support of Persian This shows, the minister said, that Persian was an integral part of our medieval Indian culture. The Hindus and the Muslims have contributed equally to the development of Persian language and literature. Most of the Persian masterpieces have been translated into Indian languages. The Honourable Minister said that he read the *Shahnama* of Firdausi throgh its Bengali translation. Prof. Chunder paid rich tributes to the language and the country which is being represented by Prof. Khanlari at the present moment. On behalf of the people of India and also on behalf of Govt. of India, he extended to him the heartiest welcome and he wished that this Summer Institute will further cement the friendship of the two countries and their relations will be closer in the years to come.

After the Summer Institute for Persian Teachers was formally inaugurated by Prof. Chunder, a number of messages received

and Social Welfare, Govt. of India. It was presided by Prof. Parviz Natel Khanlari, Director-General, Bonyad-e-Farhang-e-Iran.

Welcoming the Honourable Minister, Prof. Khanlari and the delegates, Prof. B.D. Nag Chaudhury, Vice-Chancellor, Jawaharlal Nehru University said, "I have great pleasure to welcome the distinguished scholars and teachers of Persian to the First Summer Institute for Persian teachers organised by Jawaharlal Nehru University in collaboration with the Iranian Culture Foundation. It is indeed a happy coincidence that the two great centres of learning and research i.e. Jawaharlal Nehru University and the Iranian Culture Foundation are collaborating in organising this Institute, the first of its kind to be held in India."

"Jawaharlal Nehru University has always attached great significance to the uninhibited and full-fledged growth of all the disciplines. Its School of Languages is one of the first faculties in Indian universities which imparts instruction in all the major languages of Asia, Africa and Europe. Persian forms a very important department of this faculty...."

"It is a matter of satisfaction that by organising the Summer Institute in Persian, Jawaharlal Nehru University has led the way as it has been trying to do in other disciplines."

"Persian language is one of the richest languages of the world. Its cultural influence spreads from the eastern shore of the Mediterranean to the borders of Burma and the farthest points of Uzbekistan and Turkistan in Central Asia. Persian literature and especially Persian poetry vibrates with deep sentiments of love and affection. Persian poets have always stood for the supreme cause of universal humanism and brotherhood. What Sa'di has said in *Gulistan* has probably no parallel in the world literature, "All human beings are essentially one to me, and they are like different limbs of a single body."

"It must be recorded with a sense of pride that India has played a dynamic role in the development of Persian language and literature. For about 800 years Persian has been the official language of this country and the majority of the documents pertaining to the medieval India is preserved in this language.

Languages came into being in 1971. Since then a significant development has been made and at present the Centre offers courses of studies in as many as 11 languages at Ph.D., M.A. Pre-Degree Diploma, Diploma of Proficiency and Certificate of Proficiency levels. In Persian, courses are offered upto Ph.D.

The first Head of the Centre, Dr. A. W. Azhar belongs to the Persian Section of the Centre. From the very inception, he has been taking keen interest in the development of Persian language and in exploring new methods and techniques of Persian teaching.

Bonyad-e-Farhang-e-Iran or Iranian Culture Foundation is a leading academy of higher learning and research in Tehran. The Bonyad has played a significant role in promoting researches in Persian language and literature. This is evident from more than 200 standard works published by this academy in a short span of time. Most of the scholars of the world are collaborating with the Bonyad in their various projects.

This collaboration between Jawaharlal Nehru University and Bonyad will go a long way in strengthening the bonds of friendship between the academies of higher learning, like the J.N.U. and the Bonyad.

In order to organise the Summer Institute for Persian teachers, several committees consisting of the teachers of J.N.U. and other distinguished scholars of India were formed. Prof. B.D. Nag Chaudhury, Vice-Chancellor, Jawaharlal Nehru University very kindly agreed to be the Chairman of the Reception Committee. Dr. A.W. Azhar, Associate Professor of Persian, J.N.U. was appointed by the Vice-Chancellor as the Directer of the First Summer Institute. The Advisory Committee consisted of Prof. Nazir Ahmad, Head of the Persian Deptt. Aligarh Muslim University, Prof. Syed Hasan, U.G.C. Professor of Persian, Patna University, Prof. S.A.H. Abidi, Dr. N.H. Ansari, Dr. M. Yousuf of Delhi University and Miss B. Saidi, Representative of the Iranian Culture Foundation in India who played a key role in making the Institute success.

The Summer Institute was inaugurated on Monday, 16th May, 1977 by Shri P.C. Chunder, Union Minister of Education

REPORT

of the

·st Summer Institute for Persian Teachers

(May 15 - June 4, 1977)
NEW DELHI

co-sponsored by
Jawaharlal Nehru University
&
Bonyad-E-Farhang-E-Iran

-For the first time a Summer Institute was organised in an ın university for the scholars and teachers of Persian language literature in India in order to promote an awareness and ·standing in the young teachers on the one side and senior ars of Persian on the other towards the study of Modern an language

-he First Summer Institute for Persian Teachers was co-spon- l by:

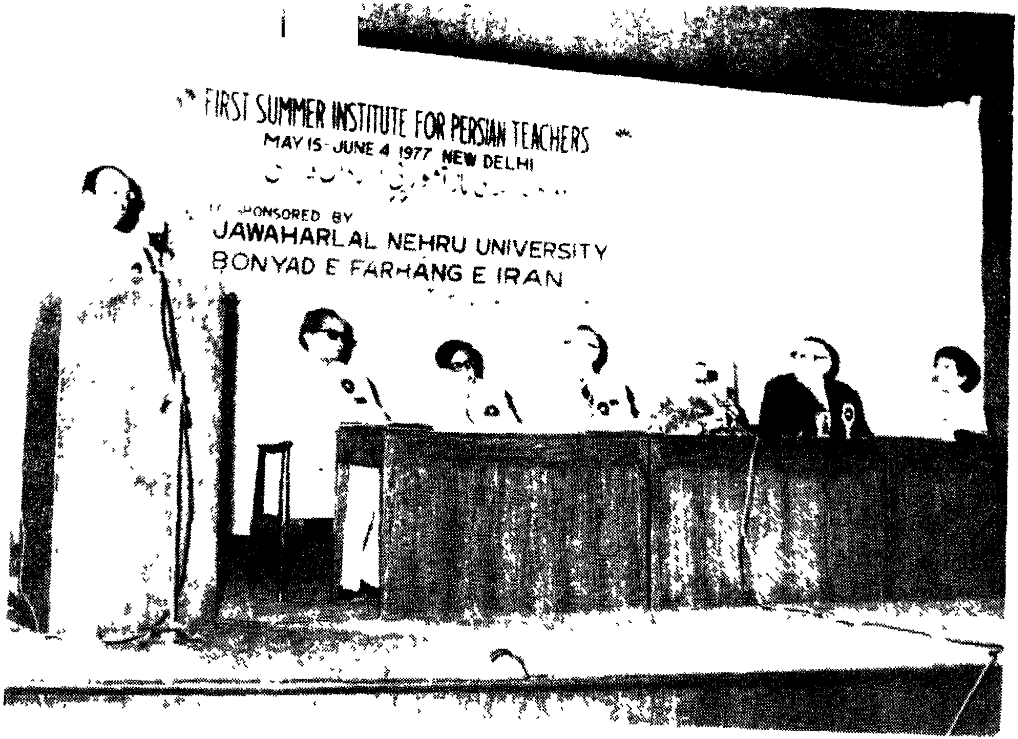
Jawaharlal Nehru University, New Delhi.

&

onyad-e-Farhang-e-Iran (Iranian Culture Foundation)

-he Jawaharlal Nehru University was established in 1969. University has adopted such policies and programmes which make the Jawaharlal Nehru University a distinct addition to ational institutions of higher education. The basic academic of the University are not single-discipline departments but -disciplinary Schools of Studies. A Centre has been defined community of scholars, irrespective of their disciplines engaged arly identified inter-disciplinary programmes of research and ing.

-he Centre of African & Asian Languages of the School of


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BONYAD E FARHANG E IRAN

deep interest in the rich Indian culture and devoted their best faculties to its assessment and analysis.

It is interesting to note that the best works on Indian music were composed in Persian during the reign of Aurangzib. *Rag Darpan* of Mirza Faqirullah Saif Khan, the governor of Aurangzib in Kashmir, is another valuable work on Indian music. It is actually the Persian version of the *Mankutuhal*, a highly standard work on Music prepared by a board of scholars under Raja Man Singh of Gwalior. It is not known whether the author of *Tuhfat-ul-Hind* was aware of the *Rag Darpan*, composed earlier, because he makes no mention of it in his chapter on music.

The original work contains seven chapters but the critical edition consists of the first five chapters only. The last two chapters on Physionomy and *Kok-Shastra* have been left out probably on account of their undesirable subject-matter.

The editor in his notes, makes a comparative study of the Persian and Hindi systems of Prosody as well as Persian and Hindi Poetics. This will help the Persian readers to find similar and dissimilar points in the literary art of their languages.

A very detailed list of Hindi and Sanskrit terms used in the Persian texts has been appended to the critical edition. The list spreading over three hundred pages, will no doubt serve as a supplement to the volume II of the work which contains the fist dictionary of Hindi words into Persian.

—A. W. Azhar

The above version of the *Ramayana* entitled *Amar Prakasha* was prepared by Amar Singh in prose under Aurangzib. We are happy that it has been critically edited along with a detailed introduction by Dr. A.W. Azhar and published by the Bonyad-e Farhang-e Iran, a cultural organisation which has dedicated itself under the able supervision of Prof P. N Khanlari to the preservation of Persian treasure throughout the world. It must be recorded here with a deep sense of satisfaction that the Bonyad has been taking keen interest in publishing the researches of Indian scholars specially on Indo-Iranian culture

The learned editor has discussed the numerous translations of the *Ramayana* into Persian prose and poetry He selected this particular version for editing because it was the most comprehensive of all other Persian versions. His detailed introduction spreads over-49 pages in which he traces the origin of the story of Rama and its existence in the major languages of South-East Asia. At the end of the second volume, the editor has given a comprehensive glossary of Sanskrit and Hindi words into Persian

We hope that Bonyad-e Farhang-e Iran will continue to publish fundamental Persian texts on Indology.

N. H. Ansari

Tuhfat-ul-Hind, ed. Dr. Noor-ul Hasan Ansari, Bonyad-e Farhang-e Iran, vol. I, pp. 42—774.

Tuhfat-ul-Hind, an encyclopaedia on Indian sciences composed by Mriza Khan under Aurangzib, is one of the most valuable books in Persian. The work treats, for the first time, with the grammar of Braj Bhasha, a branch of Hindi, and discusses in detail the system of Indian Prosody as laid down by the early Sanskrit scholars and followed by the Hindi poets. Strangely enough, the author while discussing each Hindi metre explains it with Persian verses supplied by him which is a unique experiment so far made by a Persian poet. A very detailed chapter on Indian music explains its fundamental principles, compares it with Perso-Arab music and contains very interesting information on the famous musicians of medieval India. This work, like many others of its type, shows that the intellectuals of the day including the immigrants took

provides a very interesting reading for the Urdu readers who very often come across these allusions in the course of Urdu literature. Unless the Urdu reader has a clear background of all these references, he will fail to appreciate many famous lines of the classical poets. It will be in the interest of the Urdu students if the book is recommended as a compulsory reading for them.

The first edition of Dr. Ansari's Urdu translation was published in August, 1975. The publication of its second edition indicates that the book was warmly received by the Urdu world. We hope that Dr. Ansari, in some later editions will also include some other famous Persian stories such as Rustam and Suhrab, which are not included in the original Persian work.

It is one of the books sponsored by Bonyad-e Farhang-e Iran.

—M. Yousuf

Ramayana (Persian), ed. Dr. A W. Azhar, Bonyad-e Farhang-e Iran, 2 volumes. pp. 52+496+490.

A very valuable service that Persian language rendered to the medieval India is the preservation of our cultural heritage. During the Indo-Muslim period of our history and specially during the Mughal rule, hundreds of works were composed in Persian or translated into this language on Indian culture and Hinduism. The initiative was officially provided by Akbar who appointed a board of Muslim and Hindu scholars to translate fundamental works on Hinduism and Indology into Persian. The tradition continued with all vitality to the reign of Aurangzib under whom a number of important works on Indian culture and Hindu religion were composed in or translated into Persian Mirza Khan compiled an encyclopaedia on Indian science under the title of *Tuhfat-ul-Hind.* Lal Bihari translated into Persian the most important work on Hindu Jurisprudence called *Mitakshra.* The translator states in the preface that since the Hindus have almost forgotten Sanskrit, he is translating the most wanted reference work into Persian. Similarly, the *Ramayana* was rendered into Persian by a number of poets and writers. One of them Chanderman Bedil who translated the holy scripture both into Persian prose and poetry, has dedicated his poetical version to Aurangzib, the ruling monarch, whose justice and piety he praises in the introductory verses.

an important source-material available to them in English. In the introduction, Dr. Ansari makes a detailed study of the authenticity of the work and comes to the conclusion that, in spite of its imaginary style, the *Waqai* is a piece of history.

It is interesting to note that the work was suggested to be taught as a text-book by Shah Alam or Bahadur Shah I after his accession, who was very badly humiliated in the course of the campaign by his father Auranzib. We do not know whether the Mughal ruler was impressed by the remarkable style of the work or by its pungent suggestion to the various schemes of Aurangzib. However, the work has ever since remains a text-book for the Persian students of India and even now several Indian universities have included it in their syllabii.

—A. W. Azhar

Farsi ki Dilkash Dastanen (Urdu) translated by Dr. N. H Ansari, Allied Publishers, New Delhi. pp. VIII+290+4, 2nd edition.

Dr. (Mrs.) Zahra Khanlari, a noted writer of Iran deserves our commendation for preserving to the posterity the best stories contained in the classical Persian literature. She recast these stories in her own lucid style and published them in the form of a beautiful book entitled *Dastanha-e-Dilangiz-e-Adabiyat-e Farsi*. The collection was widely acclaimed by the Persian readers, particularly the young people who find little time to read the voluminous classics. These stories sixteen in number consist of such famous stories as the love affairs of the first Persian poetess Rabi'a, Shaikh San'an and his renunciation of Islam for the sake of a Roman girl, the love-affair of Bizhan and Manizha, the brutal murder of Siyawash, a charming Iranian prince who had defected to the king of Turan after he was avidly chased by his step-mother, the adventures of Bahram, the invention of chess (an Indian story preserved in the Shahnama of Firdausi), the affair of Nal and Damyanti, the love-story of Khusrau and Shirin, etc. All these stories are captivating and keep the reader spell-bound. To add to the relish of the old spice, Dr Zahra Khanlari often quotes the original Persian verses in the course of her lucid and charming narration

The Urdu translation of the above work, rendered beautifully by Dr. Noo.-ul-Hasan An ari, retains the charm of the original and

containing 153 ghazals of Hafiz is based on a manuscript transcribed 36 years after the death of the poet. So far it remains the oldest manuscript of Hafiz's ghazals, the second being the Gorakhpur manuscript on which Prof. Nazir Ahmad based his critical edition.

It is hoped that *Ghazaliyat-e Hafiz* reprinted beautifully in photo-offset, will be warmly welcomed by the India readers who have great love for Hafiz.

The book has been sponsored by Bonyad-e Farhang-e Iran.

N. H. Ansari

Chronicles of the Seige of the Golkonda Fort, translated by Dr. N. H. Ansari, Idarah-i Adabiyat-i Delli, pp. XIX+47, Price Rs. 20/-

Historical literature in Persian composed during the medieval period is marred by its complex, ornate and involved style. Here the historian seems to be more engrossed in stylistic gymnasium than in presenting a matter of fact record of the events. The tradition initiated by the author of the *Tarikh-e Wassaf*, was avidly imitated both in Iran and India. Historical works composed during the reign of Aurangzib are no exception to it. *Alamgir-Nama*, the official history of the early years of Aurngzib and the *Waqai* of Nimat Khan Ali are the two best specimens of the involved, ornate and vague style.

Waqai or the Chronicles of the seige of the Golkonda Fort, penned by the greatest Persian satirist Nimat Khan Ali records, in part, the unnerving seige of the Golkonda fort (in Hyderabad-Deccan) by the mighty forces of the Mughal emperor Aurangzib. The writer, who was apparently present on the scene, did not like the expansionist scheme of his master, but he was shrewd enough to conceal his dislike in the garb of a very suggestive style full of homour, satire and pun. This makes his work inaccessible even to the average student of Persian, and hence the need for its translation.

It is pretty difficult to render such an elusive work into another language, yet Dr. N.H. Ansari has laboured hard to provide an abridged translation of the *Waqai* into English. The students of medieval Indian History must be greatful to him for making such

Book-Review

Ghazaliyat-e-Hafiz, ed. Prof. P. N. Khanlari, Allied Publishers Ltd. New Delhi. Photo offset reprint, pp. vii+245.

No analysis of a poet or writer would be logical and well-founded unless an authentic copy of his genuine contribution is available to the critic. In the case of early and medieval Persian literature, this point assumes more gravity because no autograph or authentic copy of the best Persian works is available to day. In this situation, the best service that a scholar can do to the Persian researches is to carry on his unending search for the old manuscripts and discover authentic copies of the world-renowned Persian masterpieces.

Fortunately, during the last few decades the efforts of Persian scholars in this direction have been fruitfully rewarded, and a number of important Persian works are now available in the form of critical editions prepared on the basis of authentic manuscripts. A very important addition in this series has been made by Prof. P.N. Khanlari, one of the most distinguished scholars of Iran. The learned scholar discovered the oldest manuscript of the ghazals of Hafiz, the greatest lyricist of Persian, and prepared a critical edition on its basis. Hafiz has been the most popular ghazal-writer of Persian. His poetry enjoys equal popularity among the various sections of the society Ironically, the unimaginable popularity of the great poet has been instrumental in distorting his actual composition. Biographers, letter-writers, historians, teachers and orators quoted the couplets of Hafiz according to their own fancy, without referring to the original and thus created utmost confusition. A glance through the *Jami-e Diwan-e Nusakh-e Hafiz*, prepared by Mas'ud Farzad, reveals that some famous ghazals of Hafiz have been tampered so *furiously that the real Hafiz seems to have been lost for ever.*

So the only hope to discover the real *Hafiz is to find such* manuscripts that have been composed during the life-time of the poet or not much after him. Fortunately the present edition

are discussed and criticised in this work. The contents portray the decline of sufism. Gisu-Daras was a staunch believer in the unity of existence and was grieved that the sufis had left the path of reality and had become corrupt. Like Mas'ud Bek, Gisu-Daraz also quotes his own ghazal in the course of his prose.

Gunjul-'Ulum is also a well known author of many treatises. He is one of the pioneer Persian prose-writers in Deccan.

Other independent rulers also did great service to develop Indo-Persian literature. The Bahmani rulers like Mahmud Shah and Firuz Shah Bahmani composed ghazals and patronised their poets. Raju Qattal was the pioneer Persian poet of Deccan. Similarly the Sharqi rulers of Jaunpur also did best to propagate Persian prose and poetry. It was due to their patronage that the city of Jaunpur became a great seat of learning and very soon it was known as *Shiraz-i-Hind*. Bengal was also in the race and Hafiz Shirazi's ghazal to Ghiyathuddin, the ruler of Bengal, is a concrete proof of his patronage of Persian literature.

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11. Sayyed Sabahuddin Abdur Rahman, *Bazm-i-Sufiya*, Dar-ul-Musannifin, Azamgarh, 1950.

sayings were collected by his disciples. Ahmad Barani collected some sayings and named it *Siraj-ul-Hidaya*. His letters were collected by Tajuddin Siyah-Posh and was named *Muqarrar-Namah*. *Khaza'in-i-Jalali* and *Jawahir-i-Jalali* are other collections of his sayings prepared by Ahmad bin Hasan Mahmud. Another person named the collection of his saying as *Manaqib-i-Makhdum-i-Jahaniyan*. The most important of all the collections of his sayings was *Durr-i-Manzum* which was translated into Persian by Alauddin Hasan in 777/1375. This voluminous work gives a detailed description of Jahaniyan Jahan-Gasht's relations with Firuz Tughluq, Zafar Khan, princes, governors and thousands of his followers who used to pay visits to the monastery of the great saint. It also portrays the literary scene of that time The saint possessed wide knowledge and used to tell the stories of the great sufis, the miracles of the Prophet and the practices of those whom he had met in Mecca. During the course of his narration he quoted from *Hadith*, *Quran* and great poets. He visited Delhi many times to pay homage at the tomb of Nizamuddin Auliya and Nasiruddin Chiragh-i-Delhi.

Mir'at-ul-'Arifin of Mas'ud Bek, still unpublished, is a purely mystical work of this period Practical mysticism and its terms are discussed in this work. In this prose work Mas'ud Bek quotes his own verses to clarify the mystic ideas. Sayyid Muhammad Gisu-Daraz, the successor of Chiragh-i-Delhi, is also a sufi author of Tughluq period. He was a well-read and learned sufi to whom we owe a series of work like *Kitab-ul-Khatima*, *Asma'-ul-Asrar*, *Ainul-'Ushhaq*, *Wujud-ul-'Ashiqin* and *Shatranj-Namah* The sayings of Gisu-Daraz were collected under the title of *Jawami-ul-Kalim* by his eldest son Sayyid Akbar Husaini It is the day to day record of what Gisu-Daraz, said to hundreds of his followers. They sought elucidation of many philosophical and mystical problems from him. The *Jawami* contains the biographies and anecdotes of Sufis and other mystics. It discusses the harsh religious policy of Muhammad bin Tughluq and criticises him for his attitude towards the sufis and Ulama. Many occurances of Firuz Shah's reign like the great famine, epidemic, slavery, hoarding and the custom of marriage with slave girls

has quoted many lines, both from himself and his spiritual master Chiragh-i-Dehli.

Siyar-ul-Auliya is another impartant work of Sayyid Mahmud Kirmani dealing with the history of the *Chishtiya Order*. Though it is not so authentic as *Fawa'id-ul-Fuwad* and *Khair-ul-Majalis*, yet it is a great souree for the biography of Hazarat Nizamuddin Auliya, his successors and colleagues. Yahya Maneri (661-782/-1259-1380) was a great sufi of the Tughluq period, and a literary figure also. He wrote letters and said religious discourses. He was a scholar and a teacher of theology. In his letters known as *Seh-Sadi Maktubat*, he quotes many couplets from *'Attar*, *Rumi* and his own. His other works include *Resala-i-Tassawuf*, *Irshad-us Salikin*, *Khawan-i-pur Ni'mat* and *Fawa'id-ul-Muridin*. His most obedient disciple Zain Badr-i-Arabi compiled his discourses under the title of *Ma'dan-ul-Ma'ani* The work reveals that Maneri was respected by both Muhammad bin Tughluq and Firuz Shah Tughluq. The former sent him a Bulgarian *Musalla* while Firoz Shah met him personally.

Ziyauddin Nakhshabi mentioned above, is the author of some other books also like *Sharh-i-Dua-i-Suryani*, *Gulriz*, *Nakhshab-Namah* and *Silk-us-Suluk*. These works are in mixed prose and poetry. Generally a prose passage concludes on verses. These works are full of sufistic thoughts with references to the great sufis like Maruf Karakhi, Junaid Baghdadi, Rabi'a Basari and Umar bin 'Abdul-Aziz. The quatrains of Nakhshabi also contain moral lessons such as purity, devotion, truthfulness, goodness and prayer.

Sayyid Muhammad bin Ja'far, a successor of Chiragh-i-Delhi, had also written many books on sufism like *Bahar-ul-Ma'ani*, *Panj Nikat*, and *Bahr-ul Ansab*. None of these sufistic works is available. Sayyid Muhammad Ja'far was a poet also and his verses are found in *Akhbar-ul-Akhyar* of Abdul Haq Dehlavi.

Jalaluddin Bukhari Jahaniyan Jahan Gasht the renowned sufi of Multan, is also a writer of many treatises. He translated Iman Yafi'i's *Riyaz-ur-Ra'ihin*. His *Risala-i-Makkiya* and *Arbain-i-Sufiya* are translations from Arabic[28] His discourses and

28. Bazm-i Sufiya P. 510

matter, language, narration, flow and lucid expression is important and unparalelled. The work is an encyclopaedia of the Tughluq period telling about not only sultans, princes, chiefs, distinguished personalities but also about scholars, poets, Ulama, institutions, mosques, madrasas, etc. It can never be neglected as a fundamental source of history and literature. It is the first prose work of this period in which the author criticises the powerful monarch Muhammad bin Tughluq.

Another *Tarikh-i-Firuz Shahi* was composed by Shams-i-Siraj Afif. It records minor incidents of the Firuz Shahi reign which helps in understanding the cultural life of this period. The style is plain, and free from the figures of speech. Afif is the author of other works like *Manaqib-i-Ala'i*, *Manaqib-i-Sultan Muhammad bin Tughluq* and *Zikr-i-Kharabi-i-Dehli* but unfortunately none of these three works seems to be extant

SUFISTIC LITERATURE

In addition to the this a lot of prose literature was produced in sufistic circles in the form of letters, sayings, epistles, Tazkiras and day to day records of happenings in the *Khanqah*. The first record of this type of literature is the *Fawad-ul-Fuwad* of Hasan Sajzi containing the sayings of Hazarat Nizamuddin Auliya, in 722/1322. It was in the peaceful reign of Ghiyathuddin Tughluq that this great work was comppleted. Fakhruddin Zarrad, a disciple of Nizamuddin Auliya wrote a book on grammar and a commentary on the *Majma-ul-Bahrain*. Another follower of the great saint, Burhanuddin Gharib is also the author of several books, *Husul-ul-Usul*, *Ahsan-ul-Aqwal*, *Hidayat-ul-Quluh* and *Nafais-ul-Anfas*. Nasiruddin Chiragh-i-Dehli wrote letters to Khwaja Khairuddin and his friends, compiled under the title of *Sahaif-us-Suluk* He wrote another book *Sab'-i-Sanabil*. Both of his works deal with sufistic matters and are full of couplets from the famous poets and sometimes from Nasiruddin Chiragh-i-Dehli himself. He had a high poetic taste and one of his ghazals with the radif *andar* is quite impressive. Chiragh-i-Dehli's sayings were collected by one of his followers Hamid Qalandar under the title of *Khair-ul-Majalis*. According to Professor Mohammad Habib, any one who goes through the pages of the *Majalis*, is sure to be moved to tears for the incidents and troubles faced by Chiragh-i-Dehli. The author

requested the Ulama to prepare the work. The work contains the commentaries on the Quran, collected and compiled by the renowned Ulama. *Kashf-uz-Zunum* speaks about this great work known as *Tafsir-i-Tatar Khani.*

Fatawa-i-Firuz Shahi This work was also the resut of the interest of Sadrul-Millat Muzaffar Kirmani, who at the instance of Firuz Tughluq invited the scholars of the time to compile a compendium of Islamic law in the light of the Quran and Hadith. The *Fatawa* seems to be an encyclopaedia of the Muslim community and the city of Delhi of that time. It records the names of many Mohallas, mosques, Madrasas and different buildings of Delhi. The work records the policies and achievements of Firuz Tughluq in many fields. For instance, he had repealed the cruel laws and inhuman punishments imposed by Muhammad bin Tughluq.

Another important work of this period is *Sirat-i-Firuz Shahi* written in 727/1370. It is also very interesting and informative treatise. The royal journies, wars, hunting parties and religious activities of Firuz Shah are the main contents of the work.

Fiqh-i-Firuz Shahi : Imam Sadrul-Millat, the compiler of this work, deals in this work with all the religious and cultural activities and official business of Firuz Shah.

Fawaid-i-Firuz Shahi : *Fawaid* is the most important work of this period. It throws light on different subjects like education, culture, language, religion, tradition, politics, grammar and especially the feminine characteristic. Besides, each and every problem facing the Muslim society of those days is delt with in the work which, like other books of this period, contains a number of verses from Sa'di, Humam Tabrizi, and Amir Khushrau. A'azzuddin Khalid Khani translated another work and named it *Kitab-i-Firuz Shahi* for which he received a reward of silver, gold and *Jagir*, but unfortunately the work is not traceable today.

Ziyauddin Barani, the noted historian of the Tughluq period, is the author of several books as *M'athir-us-Sadat*, *Hasrat-Namah*, *Tarikh-i-Baramika*, *Fatawa-i-Jahandari* and the famous history *Tarikh-i-Firuz Shahi*, of which the last three are avilable today. *Tarikh-i-Firuz Shahi* is a work which on account of its subject

whose contribution will always be remembered in the field of the poetry of this period.

PROSE WORKS

During the Tughluq period more works were written in Persian prose than poetry. Perhaps the first prose work of this period is a translation called *Basatin-ul-Uns*. Ikhtisan who translated a Hindu tale at the instance of his friends in 726/1326 after his return from Lakhnauti to expedition of Ghiyathuddin Tughluq, has already been mentioned as a poet. The work contains the story of Kishwargir and Queen Mulk Ara of Sarandip, yet it tells about many Indian and Islamic customs of those days, important posts of the government and other things of social import. The language of this work is impressive.

Memoirs of Muhammad bin Tughluq is a fragment of four pages found in a MS of *Tabaqat-i-Nasiri* It has been translated into English by Agha Mehdi Husain Professor Khaliq Ahmad Nizami, however, says that due to certain discrepancies it cannot be claimed as the authentic memoir of Muhammad bin Tughluq.

Ghunyat-ul-Munyah was translated by A'azzuddin Khalid Khani from Sanskrit The work deals with Indian music, dance, songs and science The translation was done at the instance of Shamsuddin Abu Reja, the governer of Gujarat under Firuz Tughluq

Tuti-Namah is also a translated work of the famous sufi and author Ziyauddin Nakhshabi It is the story of fifty-two nights told by a *tuti* (parrot) The stories are romantic but at the end of each chapter or in the course of it Nakhshabi sums up the moral lesson of the story in a few verses supplied by him

Munsha'at-i-Mahru It is a collection of letters written by the well-known officer Ainul-Mulk Multani The letters are addressed to his assistants, officers, chiefs, friends and sons. The contents show the wide knowledge of history and other subjects possessed by the writer The work was published by Shaikh Abdur-Rashid under the title of *Insha-i-Mahru*

Fatawa-i-Tatar Khani The *Fatawa* is also the result of an important officer of Firuz Tughluq's reign, Tatar Khan who

وندران جا که نبد جز بتیمم صلوات
می رود هر طرف دجله و جیحون و فرات
آنچنان گشت بفر تو کنون آں اصواب
که همه باغ و بساطیں ایت، قری و قصبات
آنکه یك قطره نبد آب که ریزی به دوات
کار افتاده به کشتی و نهیب از طرفات

Betel leaf was a popular thing and was served in the feasts. The poet was lucky to chew it. It was served in silver plates [25]

برگ داراں شده در دادن تنبول روان
برکدانهای زر و سیم گرفته بکنار

Mutahhar writes about the orphans and old :[26]

پیراں کهنه سال و یتیماں خرد را
چنداں وظیفه داد که صاحب یسار کرد

Zahiruddin Dehlavi is said to be the court poet of Mahmud Tughluq (796)1393-815/1412). He has composed a number of qasidas in praise of Mahmud Tughluq Badàuni rightly says about Zahir that it is true to say that after Zahir there was no poet in India whose verses are worth reading [27] The qasidas of Zahir remind us of Menuchehri whom the poet has followed in many of his qasidas.

Besides, there were other poets whose names and works are referred to in the *Tazkiras* and historical works of that period. 'Ubaid, Malik Ahmad, Jamaluddin Hansvi, Farahi, Mulla Nizamuddin 'Allami and Mulla Zahiruddin Zaidi are the poets

25. *Ibid* P. 52

26. *Ibid* P 61

27. *Muntakhab-ut-Tawarikh*, P. 283

known scholar of that time Jalaluddin Rumi. The poet received a piece of land from Firuz Tughluq which he named Islamabad. He was given the popular title 'Afzal-ul-Asr. Mutahhar was a follower of Nasıruddin Chirag-i-Dehli. He composed an elegy when the great Shaikh died. As is evident from his gasidas, the poet lived a long life. In many of his qasidas he speaks about his old age and his precarious condition.

Mutahhar's qasidas are lucid, simple and interesting. They reflect the social and cultural values of his time. He was a student of Jalaluddin Rumi of the Madrasa-ı-Firuzi in Delhı. With one of his friends he visited the Madrasa, saw the teachers, met the students, attended the lectures and got the opportunity to have hıs meal with the members of the staff. The following lines convey the impression of the poet [23]

عالماں عربی لفظ وعراقی دانش
همه در جبهٔ شامی و به مصری دستار
هریکی نادرهٔ دهر در انوا عِهنر
هریکی واسطهٔ عقل در اطراف و دیار
در فقاهت به بحارا او سمرقند نشان
دربلاعت به حجاز و به یمن مجد و مشار

Apart from this, Matahhar has wrıtten about all the reforms introduced by Sultan Firuz Tughluq, specıally the facılity of irrigation and of employment provıded to the common people, the wıdows, orphans and the ınd. The irrigatıon facility brought a new change. Mutahhar's ımpression are worth reading in the following lines.[24]

دشتهائی که نمی رست درو هیچ نبات
واب درخواب ندیدش کسی از هیچ جهات
چون سپاه تو بسرافراخت دران سرایات
آورید از حد صد میل درو آب حیات

23. *Diwan-ı-Mutahhar*, P. 137

24. *Ibid* P. 138

against him and Mas'ud was hanged in 800/1397 and his body was thrown into the Jamuna:[20]

However, it is difficult to discuss the sufistic philosophy of Mas'ud in a brief space. We quote a few lines from one of his ghazals :[21]

این طایفه کز اهل سماع اند کیانند
آنانکه بجز دوست نبینند ندانند
در رقص سرایند چو از غایت مستی
از گردن دل رشتهٔ جان را گسلانند
دستك چو زنند از سر مستی بتواجد
هم از ازل و هم از ابد دست فشانند

Like Mansur, Sanai, 'Attar and Maulana Rumi, Mas'ud only praises God and drowns himself in the ocean of Almighty :[22]

باز این دل دیوانه ام بانگ اناالحق می زند
سر باز چون منصور دم از سر مطلق می زند

Maulana Mutahhar Kara (716/1316-789/1387) was a court poet of Firuz Shah Tughluq. Though the contemporary writers have not mentioned the name of Mutahhar, the later tazkira-writers have recorded about him and his qasidas. The poet had seen many hardships and wished to be a court poet. His desire was fulfilled when 'Ainul-Mulk Multani introduced him in the court of Firuz Shah. He wrote many qasidas in praise of the king. Besides praising the Sultan Mutahhar has praised 'Ainul-Mulk, Hisamuddin Multani, Malik Shamsuddin, Malik Ikhtiyaruddin and the well-

20. *Akhhar-ul-Akhbar*. P. 178
21. *Diwan-i-Mas'ud*. P. 19
22. *Ibid* PP. 137-38

سنه بست و هفت و هفصد که به بست و دو رسیده م
زدم آب از ین قصیده بسه شکوفه جوانی

It appears from his qasidas that he was fond of artificiality and composed *qasidas* after the model of Nizami. The available qasidas of Mughithuddin Hansvi are in praise of Muhammad bin Tughluq, Hisamuddin 'Ainul-Mulk Multani, Ruknul-Haq and Sadr-i-Jahan Kamal-ul-Mulk In one of his qasidas Hansvi has mentioned the names of great poets of Arabic and Persian who are well known in qasida writing.[18] .

The name of the third poet is Ikhtiyaruddin, who like many other little known poets, does not find place in any *Tazkira*. His name has been found in an anthology with his two qasidas in praise of Muhammad bin Tughluq. A few lines of his second qasida are given below·[19]

نام تو شاه شاه مظفر نهاده اند — بر روح لوح عز مقرر نهاده اند
سلطان ابوالمجاهد حامی ملک و دین — رایت ورای رای سکندر نهاده اند
تا ساز تار عود به نغمه گرفته اند — تا سوز تار عود در آذر نهاده اند
شاها بمان بدولت شادی و خرمی — چندانکه سیر انجم و اختر نهاده اند

Sher Khan, better known as Mas'ud Beg, was a member of the royal family of Bukhara. He renounced the world and became a disciple of Shaikh Nasiruddin Chiragh-i-Dehli. Mas'ud Beg is a unique personality of this period. His sufistic thinking found in the collection of his verses, *Nurul-Oyun* and the prose work *Mir'at-ul-Arifin* is so free and frank that a common man knowing nothing about his philosophy, may turn sceptic to the common religious beliefs. In his verses Mas'ud sings the song of *Wahdat-ul-Wujud* and dilatets upon its stages and mysteries. The *Nurul-'Oyun* consists of 210 ghazals, 95 quatrains and sixteen qit'as. Firuz Tughluq punished and killed the preachers of this kind and Mas'ud could not escape the tragedy. The 'Ulema of that time brought a *fatwa*

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18. *Ibid* P. 44

19. *Ibid* P. 44

به تعلیم شیطان گر آن نابکار   بکشتی دو مردم در آن روزگار
نگه کن که بی علتی شاه ما   هزاری کشد هر زمان از جفا

Isami narrates many tragic stories and records the festivals and functions of the time. He praises the city of Delhi and complains about those who know nothing but think themselves as intellectual. The poet seems to be a follower of Hazarat Nizamuddin Auliya. Isami's verses are so impressive that the reader is deeply moved. When the exodus took place in Delhi, the women and children were worse affected, as described by the poet in the following lines:[15]

بسی نازنین داد جان با گداز   چو حجاج مانده براه حجاز
بسی طفل بی شیر گشته هلاك   بسی سرنی آب خفته بخاك
همه نازکانی که هرگز بخواب   نخورده غم از گرمی آفتاب
یکی جامهٔ کهنه پیچیده پای   همی کرد سجده بگامی دو جای
یکی پا برهنه رهی می نوشت   همه دشت از ایشان صنم خانه گشت
به رنگی که جز داغ صندل نبود   شد از تویش گرد زرد و کبود
به چشمی که جز در گلستان نرفت   به هامون برفت و بیابان برفت

Professor Nazir Ahmad has brought to the light three more poets of the Tughluq period who had been little known. Malik Ikhtisan, who in the beginning was attached to the court of Ghiyathuddin Tughluq, remained as a court poet of Muhammad bin Tughluq also and has composed two long and two short *qasidas* in praise of the latter. He has left behind him two *qit'as* and two *mathnawis*. He received a reward of one thousand *dinars* along with sixty horses from Muhammad bin Tughluq:[16]

Another poet was Mughithuddin Hansvi. Born in Hansi in the year 704/1304, he started qasida-writing at the young age of twenty-three. From the following line it appears that he was twenty-three years old in 727/1326:[17]

15. *Ibid* P. 403
16. *Indo Iranica* Calcutta September 1966 P. 21
17. *Ibid* P. 28

cated and the members of the family, once much respected, were humiliated and compelled to go to the new capital. When 'Alauddin Bahman Shah (748-758/1347-1357) revolted against Delhi, 'Isami was called in the Bahmani court to write a *Shahnamah* which is now known as *Futuh-us-Salatin*. At this time Isami was young, being thirty years old and unmarried. He had already composed a part of it but it was destroyed in the disturbances. So the poet was disheartened because he wished to leave behind him an everlasting memorial. Now his desire was to be fulfilled in the Bahmani court. He sarted to write this *mathnawi* and completed it within a period of only six months and nine days in 750/1349 as he says[13]

ز هفصد فزون راست پنجاه بود   که طبعم به گفتنش شروعش نمود
شد آغاز بستم و هفتم صیام   ربیع نخستین ششم شد تمام

The history starts with Mahmud Ghaznavi and finishes with the reign of 'Alauddin Bahman Shah of Deccan. The events have been described in chronological order. The rebellion of Gushtasp in 727/1326, revolt of Bahram Aiba in 728/1327. transfer of the capital in 727/1326, the Mongol invasion in729/1328, the change of currency in 729/1328, conquest of Nagarkot Fort in 738/1337 and the expedition of Qarqchil in 738/1337 respectively.

Isami's work displays the cultural, social, economic and religious condition of this period. He blames Muhammad bin Tughluq, uses abusive language against him, and calls him tyrant and murderer of thousands of the innocent people. 'Isami's version of Muhammad bin Tughluq is biassed but it is partly true. A few lines are quoted:[14]

ولیکن عجب بین که دوران ما   که دارد زهی طرفه سلطان ما
نه شیطان مر اورا مسلم شده   نه اندر کتفها ش ماری زده
نه چون دین ضحاك شد دین او   چرا شد فزون کینش از کین او

13. *Futuh-us-Salatin* P. 579
14. *Ibid* P. 403

Badr has recorded a number of historical events. He was sent to Deogir as a royal agent. He composed a qasida when the messenger of the Abbasid Caliph brought the *Khil'at* and *farman* from Bughdad. He also composed a long *qasida* in praise of a beautiful slave girl of Muhammad bin Tughluq about whom no historian had dared to open his mouth. Badr had personal contacts with the Sultan and knew his likes and dislikes. From one of his qasidas in praise of melon, we learn that the Sultan was fond of melon. Badr is famous for his difficult style, unique contents, original similes and metaphors. His knowledge of astronomy gave him a chance to use astronomical terms in his *qasidas* He knew music also and seems to be fond of it and composed a few *qit'as* in which he has delt with the traditional musical instruments of those days. On account of his deep imagination, grand words and powerful expressions, his *qasidas* are worth reading Badr was proud of his poetical talent and in many qasidas boasted about it: [12]

بریں در بدر چاچی سحن شیریں غلامی دان
اکرچه حسرو عالم کند محرالرماں نا مش

Apart from this Badr has written a *Shahnaman* of sixty thousand verses but unfortunately this work is no longer extant and only a translation of a few couplets has been given by Elliot

Khwaja Abdul Malik Isami was not a court poet of Muhammad bin Tughluq, but his name tops the list of the poets of that time. His poetical work known as *Futuh-us-Salatin* deals with all the important events of Muhammad bin Tughluq's reign. This master work of a young poet as Agha Mahdi Husain has confirmed, cannot be neglected by the scholars of both literature and history.

Durin the reign of Muhammad bin Tughluq Isami's grandfather was ill-treated by the officers and he was forced to leave Delhi and go to Daulatabad. The ancestral property was confis-

12. *Ibid* P. 15

مپرس کزغم فرقت چگونه ای مخمور
زدوست دور توان شد ولی نه چندان دور
کجاست حضرت دهلی وحورویانش
یکی بهشت درون و برون اوپرحور
اگرچه غیبتی افتاد بسر طریق مجاز
ولی بر اهل محبت محقق است حضور

Badruddin Badr Chach was the court poet of Muhammad bin Tughluq. He entered his court in 737/1336 and remained a court poet upto 745/1344 He was adorned with the title of Fakhr-uz-Zaman. The author of *Makhzan-ul-Ghara'ib* says about Badr.[10]

وی مداح سلطان محمد بن تغلقشاه پادشاه دهلی است و معاصر خسرو است . دیوانش تمام لغز و معما است . اکثر مردم فخر میکنند که فلان کس دیوان بدرچاچ را درس می گوید .

Ibn-i-Batuta and Barani both have ignored his name thougn he has composed a number of *qasidas* in praise of Muhammad bin Tughluq. Whenever the Sultan won a war and celebrated the victory. Badr composed congratulatory qasidas. He wrote beautiful qasidas on the occasion of the conquest of Nagarkot fort in 738/1337, on the completion of Tughlaqabad fort and on the construction of Khurramabad fort in 744/1343 He describes in detail the height of the walls, the strength of the pillars and the particulars of the fort. All these qasidas display his talent as a poet. The Khurramabad fort was completed in Muharram 744/ May, 1343. It had a picturesque surrounding of mosques and Madrasas.[11]

شد تمام این عمارت خرم   در محرم سه هفصد و چل و چار

10. *Makhzan-ul-Ghra'ib*, (MS) P.25
11. *Qasa'id-i-Badr* P.89

qasidas in which he has praised Ghiyathuddin Tughluq, although he was not attached to his court. A few lines from his qasida will support the statement :[8]

شه اعظم غیاث الدین که از ذاتش مشرف شد
یکی تخت و یکی بخت و یکی خاتم یکی افسر
چو او شاهی بعالم در نیاید از عدم بیشك
یکی عادل یکی باذل یکی ضابط یکی داور
شرف را نظم و نثری شد ز فرخ مدح تو شاها
یکی قند و یکی حلوا یکی شهد و یکی شکر

Bu'Ali was a mystic poet preaching the teaching of *Wahdat-ul-Wajud.* Both his *Mathnavi* and ghazal contain the thinking and theories of mysticism. He quotes Maulan Rumi at many places and follows his model.

Amir Hasan Sajzi is the third poet who does not figure in the list of the poets of Ghiyathuddin Tughluq but on account of some of his ghazals, he may also be called a poet of this period. He lived upto 737/1336 and saw the death of his dearest friend Amir Khusrau and his spiritual master Nizamuddin Auliya. He witnessed many ups and downs and his verses allude to many historical events. When Muhammad bin Tughluq ordered the inhabitants of Delhi to migerate to the new capital, Deogir, Amir Hasan Sajzi also had to leave his home city Deihi and migerate to Deogir. But he could not forget Delhi. Its memory always haunted him whenever he sat down to write poetry.[9]

مباد هیچکس از دوستان چنین که منم
بکام دشمن و از جمله دوستان تنها
ز دور چرخ خراب و ز دور حادثه زار
ز اهل بیت غریب و ز خانمان تنها

8. *Kalam-i-Qalandari* P. 21-22

9. *Kulliyat-i-Hasan* P. 105.

زاهدان دشمن اند رندان را — زان بایشان همیشه درجنگیم
در غم عشق و روی و موی بتان — گاه در روم و گاه در زنگیم
طالب شاهدان خوش خوانیم — منکر زاهدان دل تنگیم
همچو فیروز خاك راه توایم — گرچه بد نام تاج و اورنگیم

It was the dawn of the Tughluq period when the most renowned poet of the Khalji period, Amir Khusrau was in the last years of his life. Amir Khusrau was respected by Ghiyathuddin Tughluq and the poet always accompanied his master in his journeys. In his last work *Tughluq Namah* Amir Khurau has described in detail the story of Tughluq's conquest of Delhi, how he managed to assemble the army, how he invited the generals and governors, how carefully he planned his strategy, how lucky he was to defeat his enemy Khusrau Khan and lastly how he was crowned and graced the throne of Delhi as a Sultan.

This work of Amir Khusrau could not be traced for centuries. It was in the rein of emperor Jahangir that only one copy of this work was found and that too was incomplete. The beginning and the end of this work were missing. Jahangir requested Hayati Gilani to complete it and weighed the poet in gold and silver when he completed it. *Tughluq Namah* was edited by Hashmi Faridabadi who ascribed the supplement to Hayati Kashi instead of Hayati Gilani. Dr. S. A. H. Abidi has been able to find out an old manuscript of this in the Allahabad Archives which proves beyond doubt that the supplement was made by Hayati Gilani and not by Hayati Khasi. This supplement of *Tughluq Namah* has been published by Professor Abidi in collaboration with Dr. Sayed Maqbool Ahmad of the University of Delhi.

Tughluq Namah is an important document of this period. It tells us about the murder of Qutbuddin Mubark Shah, the reign of terror of Khusrau Khan and the achievements of Ghiyathuddin Tughluq.

Sharafuddin Bu Ali Qalander Panipati was older than Amir Khusrau, and so he cannot be said to be a poet of the Tughluq period but the thing which relates him to this period is one of his

Firuz Shah Tughluq succeeded Muhammad bin Tughluq in 752/1351. He is said to be a weak monarch. He avoided wars and tried his best to make his country prosperous. The basic aim of Firuz Shah was to establish a welfare state. Love, peace and kindness served as the foundation of his government, acting on the advice of Sa'di .[5]

کرم کن چو دست تو بالاتر ست   که بخشایش از خشم والا تر ست
نکه کن که چوں مادر مهر سنج   برآن طفل حود چند برداشت رنج

According to the statement of Elliot the whole realm was blessed with the bounties of Almighty. The government helped the poor, widows, old and orphans. The agricultural schemes, construction plans and irrigation facilities provided livelihood to the unemployed, and the city of Delhi became full of orchards, parks and gardens in addition to mosques, madrasas and mansions. Barani has given a detailed desription of the various fruits and vegetable which were available in abundance The Jami Masjid was very big , its minarets, arches and pillars were so beautiful that many poets praised it. Mutahhar Kara, a court poet of Firuz Tughluq says about this mosque in the following lines .[6]

وانکه بنای مسجد جامع بر آب جون   از ریك روشنی چو در شاهوار کر
.زان پس مناره ای ز زمین تا به آسمان   ازیك ستون سنك بنابر هزا ر کر

Firuz Shah respected poets and scholars. Mutahhar Kara, A'azzuddin Khalid Khani and others lived at his court, always busy in composing poetry. He himself composed verses under the pen-name of Firuz. His verses are no less impressive than those of his contemporary poets. A few lines of a ghazal are given here :[7]

ما همه عاشقان يك رنكيم   بستهٔ زلف شاهد شنکیم
ما مریدان پیر میکده ایم   فارغ از نام و ایمن از ننکیم

5. *Futuhat-i-Firuz Shahi* P. 375

6. *Diwan-i-Mutahhar* P. 139

7. *Rauzat-us-Salatin*

Sanjar Badakhshani, Malık Ghazi and Maulana Nasiruddin Tawil got lakhs of Tangas from the Sultan. Barani says.[3]

سخاوتی داشت که گنج بد رویش دادی و آن را حقیر پنداشتی و بخشش مدت العمر معن زاده و حاتم کمترین عطای یکروزهٔ او بودی . عطماء و کبرا و هنروران کشتی شکستگان بامید عواطف و مراحم او ازعراق و خراسان و ماوراء النهر و ترکستان و روم وعربستان رو به هندوستان آوردند و وآنچه تصور کرده بودند نوازشها می یافتند .

Muhammad bin Tughluq ruled for about twenty-seven years, saw many ups and downs and died ın 752/1351. He was one of the most powerful monarchs, yet he was called mad and lunatic, was given the title of "father-kıller" and people said about him نامراد انه زیست The Sultan was held in hıgh esteem by 'Umar Safa, Qal Qushandi, Khallal, Zamurradı Chıstı and the well known traveller Ibn-ı-Batutah. About hıs ambitions writes Suian Rai Khattarı[4]

خواستی که چون سکندر رومی اقالیم سبعه را مسخر سازد و گاه همت بر گماشتی که مانند حضرت سلیمان جن و انس در دایرهٔ اطاعت او درآیند

Muhammad bın Tughluq was a man of letters and possessed poetic taste whıch created a lıterary atmosphere ın the court and attracted those interested ın art and literature He appreciated creatıve work and rewarded unprecedented amount to encourage poets and wrıters. He hımself composed verses, of whıch three lines are given below .

بسیار دریں جهان خمیدیم بسیار نعیم و ناز دیدیم
اسپان بلند سر نشستیم ترکان گران بها خریدیم
کردیم بسی نشاط آخر چون قامت ماه نو خمیدیم

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3. *Tarikh-i-Firuz Shahi* P. 408
4. *Khulasat-ut-Tawarikh* P. 238

Ghiyathuddin Tughluq invaded the territory of Deccan in '721/1324 and later he himself went on the expedition of Lucknawti in 724/1324. He won the battle and returned with a big fleet of 40 elephants. His son Jauna Khan, well known as Muhammad bin Tughluq, had built a palace at Afghanpur to receive his victorious father. Incidently the wooden roof of the palace fell on the Sultan and his youngest son, Mahmud Tughluq. Firishta with eference to Sadr-i-Jahan Gujarati states that it was due to the lightning that the palace fell down, but 'Isami, the author of *Futuh-us-Salatin* contradicts Firishta and blames Muhammad bin Tughluq in the following verses :[2]

شنید م ز پیران دیرینه سال	که چون صحن آن کشك شد پیل مال
بغلطید آن صحن آراستیه	ر زیوش یکی کرد بـرخـا سـتـه
از آن حادثه حلق خود راجهاند	سرشاه در زیر شه تیر مـا نـد
بقای شهنشـه چـو آمد بسر	بهر سوکه سر زد نبود ش گذر
گرامی تن شاه بشکست خـرد	بجستند حرداں بزرگی بمـرد

Thus the founder of Tughluq dynasty died in 724/1324. He respected Amir Khusrau and Amir Hasan Sajzi more than the Khaljis. It was due to his patronage that Amir Khusrau composed his last mathnavi *Tughluq Namah.*

Muhammad bin Tughluq was an intelligent and learned monarch. He had learnt *Quran* by heart, had gained good knowledge of *Fiqh*, *Hadith* and *Tafsir*. He had the good company of Sa'd Mantiqi, Najmuddin Intishar, poet 'Ubaid and Shahzada Damishqi. He used to hold discussions with the theologians. There were 200 musicians and 1200 physicians in his court. His generous nature had attracted hundreds of poets and artisans not only from within the country but also from abroad. Men like

2. *Futuh-us-Salatin* P. 407-8

Indo-Persian Literature During The Tughluq Period

Dr Shoaib Azmi

The Tughluq period is an important and interesting period of Indian history not only from the point of history but also from the point of Indo-Persian literature The Tughluqs played a vital role in shaping the history of Delhi Sultanate They united India and brought a large part of the country under the central government of Delhi. According to some historians, it was for the first time after Ashoka that India became one political and cultural unit and South and North came close to each other. The first three Tughluq kings had been great warriors, master generals and powerful monarchs but at the same time they were fond of art, architecture and literature They patronised fine arts, respected poets, writers and men of letters The result was that the poets, musicians and intellectuals of different disciplines thronged to their court Their patronage helped in producing literature of a number of disciplines. They founded a government which lasted for about ninety-two years i.e 720/1320 to 815/1412.

The founder of Tughluq dynasty Ghiyathuddin Tughluq (720-724, A. H) revolted against the usurper Khusrau Khan who, after killing a number of the Khalji princes had become the Sultan of Delhi. According to the statement of Amir Khusrau, Ghiyathuddin Tughluq not only resisted the Mongol invasion but also defeated them eighteen times He ascended the throne of Delhi in 720/1320, introduced many reforms in the army and administration and reimposed the strictness of the Khalji regime. Chiefs, amirs and nobles were given important assignment. Abdul Haq writes in this regard [1]

سلطان تغلق شاه در مدت چهار سال کارها کرد و فتحها نمود که
سلطان علاء الدین آن ربط و ضبط و قیادت در آن مدت مدید
نتوانست کرد .

1. *Tarikh-i-Haqqi* P. 9

when he says : "The Persian were most highly valued for their polished manners, literary ability, and capacity for managing the finance and accounts. There was always a keen desire on the part of the Mughal emperors to seduce to their service the higher officers of the Shah of Persia...... For such officers, when they fell into disgrace in their homeland...a flight to India opened a road to honour, power and wealth."[40]

The loyalty of the Persian nobles towards the Mughals was sometimes suspected because of political manoeurvrings and intrigues. Young Akbar, insecure on his throne, made overtures to the Ottoman Sultan, Sulaiman the Magnificent, for friendship so as not to remain dependent entirely on Persian goodwill. Qandahar was a bone of contention between the Persian Shah and the Mughal Emperor Many Persian nobles sided with the Mughals, but many others secretly sympathised with the Safavids. Because of suspicion. Mughal Emperors Shahjahan and Aurangzeb, began to invite and favour Turani nobles, and a struggle between Irani and Turani nobitity hastened the decline, if not the fall, of the Mughal Empire However, despite all this, it needs no reiteration that the development of Muslim administrative system and its implementation and excecution in India owed much to Persian minds and men.

40. Jadunath Sarkar, *Mughal Administration*, Orient Longmans Edition, 1972, p. 120.

too. Muhammad Tughlaq secured the services of many foreign nobles and patronised, among them Khurasanis and Arabs.[37] In the medieval period heredity and lineage were taken into account in the selection of officers and nobles. As far as possible, low-born were not recruited. Foreign Muslims were not low born. They were generally preferred, not only in the Sultanate of Delhi or the Mughal Empire, but also in the independent kingdoms of Gujarat and the Deccan, especially in the Shiaite Adil Shahi and Qutbshahi.

With the coming of the Mughals, Persian element in administration became more prominent. Both Babur and Humayun depended upon Persia for help at one time or the other,[38] and in their turn they were served by Persian nobles with loyalty and distinction. In all his trials and tribulations of exile, Bairam Khan proved a valued guide to Humayun or in the words of Abul Fazl "the head of the faithful servants was Bairam Khan who throughout waited on the stirrup of his majesty[39] Bairam Khan's services in the re-establishment of the Mughal empire, and managing the affairs of the government in the early years of Akbar's reign, are unique. The flow of immigration of Persian nobles and officers remainded continuous under Akbar, Jahangir, Shahjahan and Aurangzeb. In Jahangir's reign Persian influence was also powerful in the palace where the beautiful and talented Nur Jahan ruled the Emperor's heart and the Empire. In this she was shrewdly helped by I'timad-ud-Daulah and Asaf Khan Three of Shahjahan's chief nobles, Asaf Khan, Ali Mardan Khan and Mir Jumla were Persian. Their meritorious services added to the glory of the Mughal Empire. Jadunath Sarkar sums up the situation distinctly

37. Barani. *Tarikh*, pp. 462, 487-88.

38. At times there were tragically comic occasions in this situation Sher Shah Suri sent an embassy to Shah Tahmasp requesting the extradition of Humayun, but the Suri envoy's ears and nose were cut off by the order of the Shah and as a reprisal several Persians were mutilated in India
Aziz Ahmed, *Studies op. cit.* p. 26, quoting Riazul Islam, *The Relations between the Mughal Emperors of India and the Safavid Shahs of Iran*, Ph. D. dissertation, Cambridge, 1957.

39. Cited in Sukumar Ray, *Humayun in Persia*, The Royal Asiatic Society of Bengal, Monograph series, vol. VI (Calcutta, 1948), p. 40

ud-din Nagori had also come from abroad and so also had migrated Nuruddin Muhammad 'Aufi, the author of *Jami,-ul-Hikayat.* During the reign of Iltutmish the Khwarizmi prince Jalaluddin Mangbarani, fleeing before Chingiz, escaped into India with 10,000 followers (1221). Even after his return (1224) some of his followers stayed on here.

Thus from Wazir downwards the foreign Muslim elite filled all important offices in administration. Because of the Mongol upheaval twenty five princes with their retinues from Iraq, Khurasan and Mawara-un-Nahr arrived at the court of Iltutmish. During the reign of Sultan Balban fifteen more refugee princes came from Turkistan, Mawara-un-Nahr, Khurasan, Azarbaijan, Rum and Sham.[32] It appears that each came with a large number of followers because Balban allotted for their residence a locality (mohalla) each.[33] In this way, fifteen localities were colonized in Delhi. These were named as Abbasi, Sanjari, Khwarizm Shahi, Deilami, Alawi, Atabeki, Ghori, Chingezi, Rumi, Sunquri, Yamani, Mosuli, Samarqandi, Kashgari and Khatai. "The Abbasid tradition thus gained a firm footing in the administration of the Sultanate of Delhi"[34]

Balban had a weakness for things Persian. He introduced the Persian ceremonial in his court, thereby giving royalty a new dignity. His royal processions were organised on the Iranian pattern. His grandsons were given Persian names of Kayumars, Kai-Khusrau and Kaiqubad.[35] Thus under the Ilbari Sultans many Persian and Persian-knowing nobles and officers served as administrators and officers.[36] The Khaljis and Tughlaqs employed them

32. Ferishtah, *op. cit.* p 75.
Also A. B. M Habibullah, *The Foundation of Muslim Rule in India* (Allahabad, 1961), p. 272.

33. Ferishtah, I. p. 75
Also K. S. Lal, *Growth of Muslim Population in Medieval India*, Research Publications (Delhi, 1973) pp. 109-110.

34. Qureshi, *op. cit.*, p 4.

35 Barani, *Tarikh*, pp. 27-29, 33-32, 127-28.

36. S B. P. Nigam, *Nobility under the Sultans of Delhi*, (Delhi, 1967) pp. 106-107

just four clearly defined taxes Kharaj, Jizyah, Khums and Zakat.[29] Of course many *abwabs* appeared from time to time, but efforts were made to abolish them time and again. In case of any doubt about interpretation of rules, administrative manuals like Abul Hasan Al-Mawardi's *Ahkam-us-Sultaniyah*, Nizam-ul-Mulk Tusi's *Siyasat Namah*, Jurji Zaydan's *Attamadun-i-Islami* or Fakhr-i-Mudabbir's *Adab-ul-Harb* (also known as *Adabul-Muluk*) were readily available for consutation and guidance. Under the same category fall Ziyauddin Barani's *Fatawa-i-Jahandari*, Firoz Shah's *Fiqh-i-Firoz Sahi*, Abul Fazl's *Ain-i-Akbari* and Aurangzeb's *Fatawa-i-Alamgiri*.

This in brief is a picture of the administrative set up. A word may be said about the administrators also It is an interesting fact that as the administrative system implanted in India had evolved in Iran and adjoining Islamic countries, important administrators also came from these regions to run it. With the establishment of Muslim rule; batches of Muslims began to arrive in Hindustan from Central Asia, Persia, African Muslim countries and what is now called Afghanistan. India was rich and fertile as compared with their own lands and with the extension of Muslim political power in India, many emigrants-soldiers and traders, saints and scholars, political refugees and administrators attracted by the "abundance of wealth in cash and kind" began to flock to Hindustan.

Minhaj Siraj says that people from Persia (and adjoining countries) came to India in "various capacities"[30] Fakhr-ul-Mulk Isami, who had been Wazir at Baghdad for thirty years, but then had suffered some disappointment, arrived in India and was appointed Wazir by Sultan Shamsuddin Iltutmish[31] A great scholar of Iltutmish's reign was Amir Ruhani. He had come from Bukhara to Delhi during Chingiz's upheaval. Qazi Hamid-

29. N. P. Aghnides, *Muhammedan Theories of Finance*, (New York, 1917) pp. 207, 399.

30. Minhaj *Tabaqat-i-Nasiri*, Bib. Ind (Calcutta, 1864), p 138.

31. Ferishtah, *Tarikh-i-Ferishtah*, Nawal Kishore Press (Lucknow, 1865) I p. 67. Also Isami, *Futuh-us-Salatin*, Agra (1938) p. 122.

important.[25] The Amir-i-Hajib, also called Barbak[26] (or Lord Chamberlain) made arrangements for functions and ceremonies and enforced court etiquette. Then there were Amir-i-Akhur (Master of the Horse), Shahna-i-Pilan, (Superintendent of the Elephants), Amir-i-Shikar (Superintendent of the Royal Hunt), Sharabdar (Incharge of the Sultan's drinks), Sar Chashnigir (Incharge of the Royal Kitchen), Sar Silahdar (Keeper of the Royal Weapons), Muhrdar (Keeper of the Royal seals), Sarjandar (Commander of the king's Bodyguards who were called Jandar[27]), and a host of others whose duties and functions are well known. Such an elaborate administrative system strengthened the position of the Sultan and roots of the Sultanate in India.

The provincial government was a miniature model of the central. The governors were called Wali and Muqti. An expert in accounts called Sahib-i-Diwan was appointed in each province He kept the local revenue records and submitted them to the Wazir. The army maintained by the governors and garrison commanders was subject to control and inspection by the provincial Ariz, who was responsible to the central government. Similary, administrative arrangement of *parganas*, *shiqqs* and later *sarkars* was also clearly laid down.

During the Mughal period, some new offices were created while nomenclatures of some others were changed.[28] The administrative system also got the impress of the Chingezi *Yasa* and the Institutes of Timur. But the core of Muslim administration remained intact. An elaborate bureaucratic administrative machinery tends to be top-heavy and slow-moving. But the Turkish and Mughal administrative system was so. Decision making was quick and so was action. The theory of taxation was elaborate, but there were

25. About the importance of and the risks involved in the office see Minhaj. *Tabaqat-i-Nasiri* Raverty, I p 694.
Also Yahya, *Tarikh-i-Mubarak Shahi*, Bib. Ind. (Calcutta, 1931) p. 72

26 Barani, *Tarikh*, pp. 34, 46, 61.

27. *Ibid*, p. 30

28. Abul Fazl, *Ain-i-Akbari* H. Blochmann (Calcutta, 1939 ed.) I., pp. 5 6.

correspondence between the sultan and the local governments, including all correspondence of a confidential nature. The Diwan-i-Rasalat, as the term indicates,[20] looked after diplomatic correspondence, and as such this ministry was a counterpart of the present day foreign office.

The Diwan which dealt with religious charities was presided over by the Sadr-us-Sudur. The Diwan-i-Qaza, or the department of justice, was presided over by the Chief Qazi; and the two offices of the Chief Qazi and the Chief Sadr were generally held by one and the same person. Administration of impartial juctice[21] was given a place of importance in Islamic policy, and there were eleborate rules about administering justice to civil and military men [22] Similarly there were detailed rules about the functioning of the police department[23] and awarding of punishment.[24] One department of considerable importance was that of the Barid-i-Mamalik, who was the head of the State Information Bureau. Through this department the centre kept itself informed of all that was happening over the empire. A net-work of news agents or intelligencers was spread out in all localities. They acted both as secret information agents and as open reporters as well. There were also a large number of spies in every place and chiefly in the house of the nobles to report their affairs to the sultan.

The king's court, palace and household had an elaborate administrative set-up of its own. Some offices were there from before; some other were added by the Sultans of Hindustan. The Vakil-i-Dar, or keeper of the keys of Palace Gate was the most

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20 Steingass, *Persian-English Dictionary*, p. 574.

21. Wahed Husain, *Administration of Justice during the Muslim Rule in India* (Calcutta, 1934), p. 22.

22. M Bashir Ahmed, *Administration of Justice in Medieval India* (Aligarh, 1941), p. 117.

23. Barani, *Fatawa-i-Jahandari*, p. 30.

24. Barani, *Tarikh*, p. 313. Also Hasan Sajzi, *Fawaid-ul-Fu'ad*, Lucknow text, pp. 53-54.

rate and systematic rules had been laid down for every department in Islamic political theory and practice, the Wizarat may receive greater attention, as an example. Islamic polity envisaged two kinds of Wazirs—Wazirs with limited and Wazirs with unlimited powers. Wazir-i-Tafwiz enjoyed unlimited authority. He could excercise all the powers prerogatives of the sovereign with only some nominal restrictions. He could appoint officers in the name of the sovereign and hear complaints against all officials. The Wazir with limited authority was called Wazir-i-Taufiz. He was merely an assistant to execute the orders of the sovereign. He was nonetheless the head of administration. Among the duties and obligations of the Wazir were included all the constructive functions in a broad sense. He was to supervise the finances, enrich the treasury, enlist and inspect the army and take steps to make the people prosperous and happy and contented. It was his duty also to look after men of piety and learning and protect the weak and the indigent, the widows and the orphans. In short, "Agriculture, Building, Charitable institutions, Intelligence Department, the Karkhanas and the Mint were all directly or indirectly under the Diwan-i-Wazarat."[16] It was his duty to organise the offices and make them efficient in their work. The wazir in a word was the head of the entire machinery of the government.[17]

There were three other chief ministries, which together with the Diwan-i-Wazarat have been compared to the four pillars of the state. The Diwan-i-Arz or the Ariz-i-Mamalik was the controller-general of the military department. The Ariz[18] had his provincial assistants, and their duties comprised enlisting recruits, fixing their pay, inspecting the army and dispursing of salaries to the troops.[19] The Diwan-i.Insha dealt with the

16. K S Lal, *History of the Khaljis* 2nd Ed. Asia Publishing House (Bombay, 1967), p 157

17 *Adab-ul- Harb*, *op cit*, fol. 52(a), 56(b), Shams Siraj 'Afif goes even as far as to say : "If one wants to describe the work of the Diwan-i-Wazarat, one has to write a separate book." 'Afif, *Tarikh-i-Firoz Shahi*, Bib Ind. (Calcutta, 1890), pp. 420-21.

18. For qualities of Ariz see *Fatawa-i-Jahandari*, p. 24

19. Ziyauddin Barani, *Tarikh-i-Firoz Shahi*, Bib. Ind. text (Calcutta, 1862) pp. 65, 319.

in Islamic countries was legitimised after being approved by the Khalifa.[12] The central government was formed on the Persian system. The Prime Minister was called Wazir and his ministry Diwan-i-Wizarat. He was incharge of the Revenue Department, besides keeping overall charge of all other concerns of the government. Fakhar-i-Mudabbir says, "As the body cannot exist without life so also no regime can sustain without the Wazir.[13]" Ziyauddin Barani declares, "Without a wise Wazir, kingship is vain . there is not and cannot be a greater source of pride and glory for a king than a wise Wazir."[14] All Muslim political thinkers attached great importance to this office.[15] Because the main business of the Wazir was finance, the Wazir's ministry or the Diwan-i-Wizarat connoted the Revenue Department. The Wazir had an assistant known as Naib Wazir. Other important officials attached to the revenue ministry were Mushrif-i-Mamalik, the accountant general, and the Mustaufi, who was the auditor.

There is no desire to discuss in detail the powers and obligations of every officer or department. But to see how elabo-

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12. For Mahmud Ghaznavi's seeking Caliphal recognition see C E. Bosworth, *The Ghaznavids* (Edinburgh 1963) p 54., Aziz Ahmad, *Studies in Islamic Culture in the Indian Environment* (Oxford, 1964) p 5, ; Hodivala, *Studies in Indo-Muslim History* (Poona 1939) p 176, R. P. Tripathi, *Some Aspects of Muslim Administration* (Allahabad, 1936) p 10

    And so also was the recognition of Khalifa sought by Iltutmish and subsequent sultans of Delhi

    For Iltutmish's investiture see Minhaj Siraj, *Tabaqat-i-Nasiri*, Eng Trs. by Major Raverty, (London, 1881) I p. 616 and n 4. Also Edward Thomas *Chronicles of the Pathan Kings of Delhi*, (London, 1871) pp. 46.-52.

    Khalil bin Shahin Zahiri (15th century) says that no king of the east or the west can hold the title of sultan unless there can be a covenant between him and the Khalifa Arnold *The Caliphate*, pp. 101-102

13. *Adab-ul-Harb* Br. Museum Ms fal.-52(a).

14. *Fatawa-i-Jahandari*, op. cit.

Of the Traditionists, only Imams Malik and Hanbal belonged to the Arab race; the rest were from 'Ajam, who sojourned in Arabia for years together collecting and compiling the Hadith. In matters of law where the Qur'an and Hadith were silent, the jurisconsults resorted to *qiyas* or analogy, that is, the extension of an acknowldged principle to similar cases. Where *qiyas* was not possible, they appealed to reason[9] or judgement, known in Arabia as *ra'y*. Ra'y has become a technical term in Arabic jurisprudence. Consensus of opinion of the learned was known as *ijma.'* The principle of *istihsan* (or "regarding as better") was developed by Abu Yusuf, disciple of Abu Hanifa, which gave him great freedom of interpretation and allowed him to adopt local customs and prejudices as part of the general laws of Islam.[10] Mawardi felt himself complelled to admit that the acts of administration were valid in view of the circumstances of the time[11].

In course of time, the Turkish slaves of the Abbasid Caliphs became independent provincial governers and conquerors of adjacent lands. The Turkish rulers in Asia and their counterparts in India were very closely linked, both geographically and historically, with the Abbasid Caliphate, and Mahmud Ghaznavi and Muhammad Ghori brought this administrative system into India. As the Caliphate had undergone a radical transformation in its Persian home, it was an amalgam of Perso-Arabic institutions which the Turkish sultans brought into India. Withal they fondly turned to the traditions of their central Asian monarchies, and also incorporated indigenous Indian institutions they found profitable It needs, therefore, to be reiterated that the Turkish (and later Afgnan or Turco-Afghan) system of administration established in India was highly developed. It had evolved through centuries and was the product of the several elements.

At the head of this administrative machinery was the monarch or Sultan or Khalifa. The Khalifa was the source of all authority on earth. The authority excercised by the various kings and rulers

9. Habib, Introduction to Elliot and Dowson, *op. cit.* pp. 23-24.

10. Ruben Leavy, *op. cit.* p. 168.

11. *Ibid*; p. 258.

that may be called civic or state legislation, Persian theories and practices filled the lacuna. Persian court etiquette, Persian army organisation[5], administrative system, the postal service, conferment of robes of honour, and many similar institutions were all adopted and developed under the Abbasids.

The first Caliph was Saffah and under him came into being the title of the Sultan, offices like Wizarat (probaly of Persian origin), and Diwan-ul-Kharaj, Diwan-ul-Jund wal Shaqiriah (Army Board). Bait-ul-Mal (Treasury) and Muhtasib (Censor of Public Morals) either came into being or were reorganised under the Abbasids. Some other departments were Diwan-i-Ziya (Department of Crown Lands), Diwan-i-Zimmiyah (Department of Accounts) and Diwan-i-Mawali (Board of Slaves). The Diwan-i-Barid (Postal Department) existed from before but its working was stream lined.

These offices and ministries became part of Islamic polity as they were all sanctified by Caliphal practice and projected into provinces under Turkish governors. This system the Turks brought to India, adding some more offices and institutions while keeping the core intact. Ziyauddin Barani openly asserts "Consequently, it became necessary for the rulers of Islam (the Caliphs) to follow the policy of Iranian Emperors in order to ensure the greatness of True Word, the supremacy of the Muslim religion overthrow of the enemies of the Faith.. and maintenance of their own authority[6]." Therefore, when Fakhr-i-Mudabbir or Ziyauddin Barani[7] recommend the Sassanian pattern of governance to the Sultans of Delhi[8], they neither say anything new nor un-Islamic.

The four schools of Islamic jurisprudence—Hanafi, Shafi'i Hanbali and Maliki—which form the basis of Islamic political institutions also arose during the period of the Abbasids. Even in the compilation of Hadith the contribution of Persia was great.

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5. For details see, Sykes, *History of Persia*, I, Macmillan & Co. (London, 1915) pp. 461-65.

6. *Fatawa-i-Jahandari*, English trs. by Mohammad Habib and Afsar Begam (Aligarh, n. d.), p 39.

7. Ziyauddin Barani, *Fatawa-i-Jahandari op. cit.* pp. 39-40.

8. Arnold, *The Caliphate*, p. 202.

Prophet.[2] The four Schools of Islamic jurisprudence also made the Khalifa ecclesiastical as well as secular head of the Muslim world. The title of Amir-ul-Muminin indicated and emphasised the secular, that of Imam the religious leadership of the Caliph.[3] His name had a hallow and a charm, and the institutions which developed under his rule became models of governance in the world of Islam. Mu'awiyah (661-89 A.D.) transformed the republican caliphate into a monarchy and created a governing class of leading Arab tribes.[4] These two institutions—kingship and nobility—became an integral part of Islamic polity.

However, the administrative system they developed was still very simple. The main departments of the Government were Diwan-i-Kharaj, which may be called the Finance Department, and Diwan-i-Mustaghillat was the Board of Revenue where all the different taxes were received and registered. Diwan-i-Khatam was the Privy Council and Diwan-i-Rasail was the Board of Correspondence. Besides, there was the postal department, coinage department etc., and works of pulic welfare like constructing mosques, colleges and hospitals were undertaken. Judiciary was not yet developed; only Qazis were appointed in the large towns to settle disputes among Muslims.

After the Umayyad came the Abbasid Caliphs. They established their capital in the newly built city of Baghdad situated on the borders of Persia. The Abbasids were more religious and devoted to the mission of Islam, but they came under the irresistible influence of Persian culture and Persian institutions. The Abbasid dynasty lasted for full five centuries (752-1258 A.D.), and under it different branches of administrative machinery were greatly elaborated and new departments and offices created.

The superior Persian culture and polity impressed the Caliphs and these were copied, adopted and developed by the 'Abbasid Caliphal Government. If the Qur'an contained almost nothing

2. Ruben Levy, *The Social Structure of Islam* (Cambridge, 1962) p. 284.

3. Arnold, *The Caliphate* (London, 1924) p. 33.

4. M. Habib, Introduction to Elliot and Dowson's *History of India as told by its own Historians* (Aligarh reprint 1952) II, p. 6.

Persian Contribution to Muslim Administration in India

Prof. K.S. Lal

The expansion of Turkish rule in Hindustan was rapid. During the course of ten-twelve years (1192-1204 A.D) the Turks were able to extend their sway over the major cities of northern India from Punjab to Bengal—a region extending to about 2,500 kilometers. The credit for this quick expansion is attributed to many factors, in particular to the superiority of the Turkish cavalry, its engines of war and the constant supply to it of good quality horses and devoted volunteers. But if the Turks could conquer so rapidly, they could also hold this vast region under their sway and consolidate their gains only because they had brought with them an efficient administrative machinery, which, once it was set up, functioned so efficiently, yet so silently, that its contribution to the consolidation of Muslim rule in India has gone unnoticed. And Persia contributed much to their administrative system both in its development and in its application in India.

The administrative system of Islam had evolved gradually In Arabia, in its earliest stages, the problem was to provide the new converts with subsistence. They were indigent and poor, and for this, poor-tax (zakat), voluntary contributions, and war-booty (ghanaim) formed the revenue of the state at the start.

The Prophet was followed (632 A.D.) by a succession of Caliphs at Medina.[1] According to Mawardi, (who wrote in the fifth century of Islam) the Imamate, or Caliphate, was divinely ordained and the Khalifa inherited all the powers and privileges of the

1. But as the Muslim empire expanded, Mu'awiyah founded the line of Umayyad Caliphs at Damuscus (661 A.D.), the Abbasids who succeeded them, became Caliphs at Baghdad (750 A.D.), and Samarra (830 A.D.), another line of Umayyad Caliphs ruled at Cardova or Quratabа (75 6A D.)

better than the moon, the expression amounted to a vow of separations, whether if a fly fell in a vessel of water that water could be used even though along with the poisonous feather the other feather which was its antidote, had been immersed in it; whether the water of a jar in which a *Karbash* (a poisonous lizard: Hindi *chalpasa*) had fallen, could be used for ablution, and so on and so forth. Our author makes a fun of the long-bearded regular observers of prayers and fastings who practised usury and made excessive profits by lending money and gold, and also of those who neglected their prayer in discussing the question of prayer and problems of *Fiqh* of the four schools of jurisprudence. He has no sympathy with those who were engaged in hair-splitting discussions of problems of logic and metaphysics. He writes, "O pedagog of religion and law, bad in disposition and fowl mouthed and big turbanned, what is the sense in wrangling over prayer when the time of prayer itself is missed." He writes, "there is no wisdom in that learning which represents and attempts to float the boat in a well. May that man of learning perish who defiles his learning by mixing it with envy and malice, and harms these creature of God. Verily, foolish persons want to cover the ill-concealed ignorance by attempting to make it forceful by loud voice."

The *Pandnama* or the letter of admonition forms a very interesting reading for the writer who throws much sidelights on his own disgusting experiences and he admits his own disillusionments. He tells us about the widely prevalent sins and corruption. 'Hama rui-zamin sail-i-fasad girafta ast' i.e. the world is flooded with deprevity and wickedness. The satanic people with their satanic ways had to be shunned; cruelty, selfishness, lust, sensuality, inebriety and lethargy which were among the besetting evils, had to be kept away from; liberality should be shown even to strangers for even a silly ass is generous to his wife and family; royal favours which shed lustre but took away dignity should not be sought for, craft which was a magnet attracting lawful means of subsistence towards itself, had to be resorted to and the indignity cf stretching out one's hands in supplication which was beggary, should be realised. The sweat on the silver-like forehead of the man who worked hard for lawful aims, was an alchemy. The Amir writes appreciatively of the weaver's craft and cobbler's profession and that they do for their lawful earning by dint of their hard labour. The *Kishawarz* (peasant or cultivator) plying his pair of ploughs in the field, cutting up the parched earth then irrigating it with their pearl like sweats which trickle down from their foreheads all the time, are at last rewarded with crops to which they apply their crescent-like sickle, and after cleaning the grains from the straw store it in the granary for the judgment day.

There is another aspect which may deserve cursory glance. The age in which Amir Khusrau lived was an age of moral deprevity, brutality and idle talks. The atmosphere appears to have been surcharged with corruption and also futile discussion of the trivies of 'Fiqh' and 'Hadith'. Amir Khusrau writes contemptuously about such people as *rabi* (usurer) and *zani* (adulterer) who resambled in form and deed and were the greatest among the sinners. He also ridicules pedantic *'Ulama-i-bahhas'* (disputent, dogmatic scholars) who indulged in profitless discussions in loud voices over such trivial questions as to whether a man could use the lamp oil; whether it was allowed for one on the bank of the rivers to perfom *tayammum* or *Wazu* with sand instead of water; whether when a man said to his wife that she was no

collection of five treatises on Arabic grammar), *Sarf*, *Mizan* and *Munsha'ib*, the seeker received higher degrees of instructions in Madrasa or by sitting on their knees (*zanu zadan*) before learned divines in various branches of knowledge such as *Abad-o-Insha* (science of polite learning and Belles letters), *Ma'ani-o-Bayan* (Rhetoric), *Ilahiyat* (theologyg i.e. traditions, commentaries, law or jurisprudence), *Hikmat* (Philosophy, Mathematics and Airthmatic), *Ilm-i-Nazar* (speculative science); *Tanjim* (astronomy), *Tibb* (medicine), *Mantiq* (logic) etc. Though there is no express mention of curriculum or fixed series of studies required for graduation, we get reference to a large number of books on ethics, traditions, law, logic, scholasticism, mysticism etc. which may have been used in major fields of studies. Such are *Masha-riq-ul-Anwar*, *Quduri*. *Zakhira*, *Maqamat-i-Hariri*, *Baizawi Jami-i-Saghir wa Kabir Lata'if Mufassal*, *Fatawa-i-Siraji*, *Misbah-ul-Doju*, *Ihya-ul-Ulum*, *Kashf-ul-Mahajub*, *Suluk-ul-Muridin* and the other books of Ghazali Majduddin Jajarmi, Zamashkeri, etc. There is no reference to examination held or any degree conferred, but we are told about *shamla bandi* (the ceremony of tying a shawl round the waist or throwing it on the shoulder or wrapping it about the head) which indicated the successful termination of educational career. The ideal to be kept by the learners (*muta'allimin*) was that by their studies and attainments each one should become a unique of the age (*yagana-i- ruzgar*) and reach such a stage in the advancement of knowledge that people might call them the second of *No'man* (the celebrated lawyer Imam Abu Hanifa) and the third of Shaikhain (i.e. the two worthy disciples of Imam-i-Azam, namely Imam Yusuf and Imam Muhammad.

In a long letter of counsels addressed by Amir Khusrau to his son Ghiyasuddin Ahmad, the importance of education and study (*Kitab wa ta'Jallum*) for differentiating the lawful from the unlawful has been emphasised upon. All such knowledge was to be picked up which could be put into practice but not in a way so as to make one a mere carrier of burdons like an ass carrying on a burden of books or a washerman's ass with loads of garments on it. Among the ten books mentioned for special study are *Quduri*, *Misbah-ud-Doja*, *Fatwa-i-Siraji*, *Zakhira*, *Muhit*, *Mabsut*. *Mufassal*, *Jami-i-Saghir-o-Kabir*, *Nafe'*.

even the pen was in mourning. A certain extract is well worth translating. "The benedictory prayer offered throughout these ten days, has been recei·:d and the same time *Kuhl-ul-Jawahir* (collyrium mixed with ground pearls) placed in the special antimony box and folded within paper has been delivered to this sincere one. My pupil of the eye accepted it and it was applied to the black part of the eye. There was the book entitled *Maqtal-i-Husain* which also had been sent for. Because of the dust of the ground of that martyrdom which serves as an antimony for the penetrating sight of the true believers, that book had become so torn to pieces as you would say that in lamenting the fate of the Prophet's family members the garment got torn and was afflected; and its leaves had become highly disordered as if you would think that it had been struck at Karbala by a stormy wind". There is reference also to the distribution of alms and charities among the poor and the destitute beggars.

Although Amir Khusrau says that what emerged from his pen in the *Rasa'il* should be taked, as his *tasawwurat-i-zehni* or mental reflections, worth correction or refutation. The literary glimpses of social and religious life that we get are not all merely fanciful for many of the social customs that he depicts are not very different from those of today. Take the case of education which played a very important role in the social set-up of medieval India. The ceremony of initiating a Muslim child in the duty of reading and writing started with *Bismillah* and *Sura-i-Fatiha*: the child commenced learning to read by reciting in the name of God, and this was an occasion of social festivity. Letters of the Arabic alphabets were written on *takhta-i-chubin* (a school boy's written woodmade board) and the boy was made to put his fingers on each individual and spell them correctly. Later on the sounds of vowels and consonants. first separated and then combined were taught and care was taken to ensure correct pronunciation. Repetition of lessons (*takrar-i-sabaq*), according to necessity, in loud voice, was a must to fix them in the memory. The boy was taught prayers and benediction (*ai-tahiyyatand darud*). Some were made to be memorizers (*Huffaz*) and correct reciters (*Qari*) of the Quran (*Mushaf*). Passing through the elementary stage of private schools (*maktab*), and rising above the level of *Panj-ganj* (a

fasts when lips and mouths are completely sealed in respect o food and drink. The fast of *tai* (continuous fasting for 3 days observed by Sufi mystics) was observed. The 19th and the 27th of Ramazan was treated as Lailat-ul-Qadr or Shab-i-Qadr (when Quran descended from Heaven). The *tarawih* (an extra prayer and genuflexions with recital of the Qaran) was observed in the month and the fast was broken at evening with such kinds o drinks as *fuqa* (made of water and barely, and often of grapes and sweets named *zaliba-i-nabat* (Jilebi), *lozina* (a confection of almonds).

Next is the reference to the two 'Ids.' Id-ul-Fitr or the festival of breaking the one month fast of Ramazan on the first of Shawwal, and 'Id-i-Azha or Id-i-Qurban, the sacrifice festival, held in commemoration of Abraham offering up his son, Ismail, on the 10th of Zihijja, the last Arabian month. The former was marked with great pomp and festivities; children were decorated and dressed with clothes of *harir* (silken garments); people ran to the *Idgah* to offer the *dogana* (two genuflexions in prayer). There was also beating of the drums nine times announcing the happy termination of the fast. Bread and halwa placed on trays were sent as presents from house to house. The *Gulabdan* (vessel for rose-water) was in constant use and so was the sprinkling of perfumes. The devout observed also *shesha* or Sheshroza or six days fast after Id. As regards the festival of sacrifice an ox or sheep or camel was sacrificed in discharge of a vow and the pilgrims at Mecca performed the rites of *Ihram* or the act of putting on a special dress and halted at Arafat (a sacred hill, 1: miles from Mecca). As regards India our author refers to the sacrifice of *gusfand* which means a sheep, a ram and a goat and to the offer of the usual prayer and also to the three days of *tashrik* turning the face eastwards and saying 'Takbir' i.e. Allah-o-Akbar).

The first ten days of the Arabic month, Muharram, are held sacred on account of the martyrdom of Husain, son of Ali and Fatima at Karbala, on the orders of Yazid. The tenth of the month is called *Ashura* which is the day of the celebration of the Muharram festival. Amir Khusrau describes the ten days and *Ashura* as the days of the slaughter of Husain for which

organization. For the Hindus the tradition had been built up of festivals for religious rnd commemorative purposes and the exact time and mode of conducting them had been fixed. They served as occasions of trade, amusements and recreation and display of devotional sentiments. The influence of festivals on social life and family relations of the Hindus was great. Somewhat different was the case of those of the Muslims. Amir Khusrau has written in his own way about all the important Muslim festivals such as Id-ul-Fitr, Id-ul-Zoha, Shab-barat, Muharram, Ashura, Nauroz, Prophet's anniversary, Lailat-ul-Qadr. Nobody knows the exact date of the birth, more specially of the death, of the Prophet of Islam. But people had taken that to have happened during the first 12 days of the month of Rabı I. This has been rhetorically referred to :

روز وفات بود قبله و بعده نیز با باید .

The letter *ha-i-hawwaz*, 27th of the Arabic alphabet counts five reckoning by *abjad*. Adding it before and after *ba*, the second letter of Arabic which counts two, we get 12 when Fatiha prayer is offered to the Prophet.

The 14th day of the month of Shaban and the night preceeding the 15th is generally called Shab-ı-Barat which is appropriated to the commemoration of the dead ancestors and saintly personages; On this occasion the Muslims make offerings and oblation to the deceased. It was, as it is even now, believed that the Divine Predestinator apportions or bestows what is necessary for the support of life on the 14th. Referring to it Amır Khusrau writes 'commission or assignmeant of various kinds occurred on the occasion along with exemptions and immuniiy'. He describes the 14th night as 'Lail-ı-mubarak barat' 'Rozi-ı-qismat-ı-mubarak', refers to the observance of manifold prayers and night vigils, and tells us about the illumination and fire play of the children. The innocent children indulged freely in the play with fire and in throwing fire works and the whole town looked carnation-coloured garden like bright coloured red rose. He adds that every one, according to his means, sent lamps to the mosques for illumination. (*Rasa'il IV* p. 325). Then comes the month of Ramazan

matrimony, deserves in the opinion of the man, three divorces. But although a man may be water and fire (tears of grief and anger) the woman will have an upper hand because of the weapon of the paper she has in hand (i.e. Mehr or the marriage portion settled upon the wife before marriage). It serves as a chain binding the neck and the throat. But *mehr* (kindness) may become a bond of affection if between the two there is nothing *zir-o-zabar* (topsy-turvy); for a woman's affection (mehr) for man is far better than matrimony (mehr); but for man mehr (fondness) for woman is far worse than mehr or the bridal gift (fondness would lead to submissiveness and the peace of life would disappear). In these literary figures we get indication of polygamy, widow remarriage, termagant woman, docile husband, divorce and more specially dowry which sometimes served as a deterrant to a capricous husband. Perhaps Amir Khusrau disfavoured marriage with widows for he writes :

آنکو زنکهٔ پیوسته را زن خواهد در خانهٔ او خاستهٔ زن باشد .

'One who takes a widow as his wife, in the household everything will be as desired and wanted by the woman.'

Leaving aside the rhetorical parts some facts dealing with or reflecting the social life of the time can be easily drawn. But as the writer did not write for the historians, references to social customs and manners are scattered, disconnected and scanty, and even after a careful analysis there are difficulties in getting a full picture. The descriptions of contemporary society are often of imaginary society and necessarily coloured. But if we do not stick closely to the textual representation, with all their limitations the reference and allusions will be found to be very useful for constructing the life of the past.

Let us consider what Amir Khusrau says about festivals and festivities so as to see whether we get a picture which was as true to contemporary life as to that of the present. Muslim festivals as compared with those of the Hindus, are fewest and are not so closely inter-woven with religious worship and social

paraphernalia of marriage portion, rich ornaments studded with jewels and precious stones for head, neck, forefingers and feet have been referred to (*Rasa'il* II, p. 120).

Some were happy marriages, there being complete identitiy of views and sentiments; but sometimes, conjugal relations became loose and the relations between the couple became strained, largely due to the fault of the wife. The wife of Najibuddin was very harsh-tempered. To add to the trouble the father, Khwaja Saleh, was also of hot and sour temperament and he made the situation for his son-in-law so bad as to compel him to flee to his uncle for protection. Fortunately, the venerable aunt of the bride with rosary in hand intervened and expostulated with her brother. "Your son-in-law stands in a position of your son, and it is not advisable to cause separation of the wife from your virtual son." She cited the examples of 'Ayisha and Fatima, the prophet's wife and daughter respectively, from whom the lessons had to be learnt. We get in the *Rasa'il* an imaginary account of two beautiful, wealthy, grown up, highly chaste girls whose wealth attracted a greedy man who was bent on using force to have them. Fortunately they enjoyed the fatherly patronage of Khwaja Ariz who saved the situation and one of the two girls was given in marriage to his adopted son named Jauhar who was born of a chief (mehtarzada) but was a writer by profession. (*Rasa'il II, p. 60*).

While offering his hearty congratulation on the marriage of a certain couple the writer warns the husband against subjecting his will to that of his wife for yielding and submission might turn ease and comfort into pain and affliction. When one allowed one's hand to be clenched with that of the wife like henna it would not be strange if one's hand became bloodstained. If an old man gave ear to and submitted to the sermons of the woman, the woman would turn into man. Let not the 'arus' or bride become the Shah or a king.

Incompatibility, infertility or other things led to separation of the couple by means of divorce. A man possessing two bags of dirham (one who has two wives) is in the view of the woman a double-shelled dice, and a woman who has entered twice into

Felicitation and offerings of presents also took place. There very fond of his mother, speaks highly about her, and even advanced age loved to sit at her feet. He writes much about duties of the sons or daughters to their parents, specially to th mother at whose feet lay the paradise, and whose services co never be required adequately in presen life. Yet he was m too obsessed with the idea of privacy and seclusion. He alw uses the word *mukhaddarat* which means a virtuous wom concealed behind the veil of chastity, true to the marriage b and always veiled when going abroad. He wished young ver to be kept retired, behind the curtain. They were possessed their own property, besides the irrefutable claim of bridal from husband, an essential element in marriage; but they w looked down upon as of the inferior position and subordinate man. Some ot Amir Khusrau's dictum says

عروسی را که پس عربال نهان کنند بیختنش حاجت نیست .

'The bride who keeps her face concealed behind the si does not require sifting' And yet like many the birth of male child was more welcome to him than that of daughter. In *Hasht Behisht*, addressing his seven years daughter he wrote, " Would to heaven that you could have co out of the mother's womb as the child of eight months (w usually do not survive)." But immediately after turning language from such an obvious meaning, he writes, "But as w is God-given has to be judged right and proper, and it is sin to quarrel with those who have been the gift of God, I h accepted whatever the Lord Almighty has bestowed upon What He has given cannot be turned back. I offer my than giving for whatever has come from His door He gives onl the deserving what is suitable and becoming to him". He g further and says, "At any rate, my father also has come fron mother, and my mother has been the daughter of some on He concludes "that it is possible for one to be born withou an allusion to a marriage in a high circle between Ma Najmuddin, son of Malik-ul-Jibal Hasan with Zumurrud Khat daughter of Malik Asad Shamsuddin. The bridal throne

father, as has been proved by the birth of Messiah from the sinless Maria, but without a mother of happy existence nobody speaks of any one to have been born."

Amir Khusrau was a wealthy personage, but he exhorted his daughter never to give up her work at the spinning wheel; never to indulge in peeping from behind the door or the curtain, or cast her looks in different directions; never to forsake the women's spindle (*duk*) and the needle (*suzan*). never to neglect the use of veil or concealing sheet of cloth; and to always keep her face towards the wall and her back towards the door. According to him, "the woman who walks or runs in streets is not a woman but a bitch". He did not like woman's excessive fondness for embellishment of her body and much too adorning of the face for that might cause mischief, disgrace and ignominy. Also in his view "when the expenses of the wife exceeded those of the husband, the affairs of the household would become topsy-turvy.

Marriage as expressed by the terms *Kabin* (matrimony), *Nikah* as a social institution, and polygamy, keeping and purchasing slave girls, and divorce as prevailing social customs have been frequently alluded to in rhetorical language. The hand of a grown up girl was sought by suitors, sometimes by themselves, but more usually on their behalf by their parents. It, however, depended on the father to give consent to the marriage after consulting his relations. Bakhtiyar Amjad offered himself in marriage and gave an account of his high social status and also the wealth and prosperity that the family had once possessed; but the circumstances had changed for the worse. He had, however, many personal qualifications. (*Rasa'il* V, p. 314) On the occasion of the marriage the usual Quranic verse beginning with "fankehu hunna" (perform Nikah) was recited, and among the rites *Jalwa* (the meeting of the bride and the bridegroom in the presence of the relatives, and showing the face of one to the other through mirror) and scattering and throwing about money and flowers called *Rikhtani*, have been alluded to. There are frequent references not only in the *Rasa'il* but also in *Ashiqa* and *Dewal Devi Khizr Khan*, to some of the marriage rites and ceremonies, ornamentations by the bride, *mashshata* (bride's dresser), *takht-i-arusi* (bridal throne), *hajla* (the bridal bed with mirror and ornament).

consolidated picture of the society, as it existed in such a distant age, on the basis of isolated and disjointed fragmentary pieces, incidental allusions and references to men and events, and social divisions of castes and labours, yet the way in which the various classes of people, with their habits and manners, good and bad, have been referred to, suggest that we get glimpses of real contemporary life at the end of the 13th and beginning of the 14th centuries. The Amir refers to *Wazi'-o-Sharif* (nobles and prebians) *ashab-i-amal va shughl va hirfa* (workers, artisans and businessmen), *mashaikh* and *ulama* (the pious and theologians), *hukama* (philosophers and physicians), *muzakirin va mutarassilin* (preachers or letter-writers) who formed the upper stratum of the society. He also refers to *arazil-i-qaum* whereby he meant the ignoble sections of the society. They included *halwagaran* (confectioners), zar-kuban (gold-beaters), load-lifters, vessel-bearers, slaves, males and females, and also corrupt dishonest merchants, shopkeepers, money-changers, usurers, etc. His references to social divisions, market places, goods produced and sold by independent artisans on small scales suggest the existence of corporate bodies of artists and artisans, manufacturers, hoarders and marketeers. Amir Khusrau was conscious of the dignity of labour, and writes with admiration about the skill and knack shown by even such people as weavers and cobblers, blacksmith, ironsmith, etc.

But, perhaps he did not like that the professional artists and artisans should abandon their hereditary avocation and take to new lines of work. In this connection we may quote a line found in *Rasail*.

ضحك الورا اذ سل سيفا حائك

This means that it would look as funny if the weaver takes up and wields the sword ; people will laugh at those who cross the limits of what they have been cherishing in their hearts.

Judged from modern standards, Amir Khusrau's views about the females of his time may be taken to be very conservative and preservative of old traditional principles and practices. He was

There is an interesting sentence, "Musha'bid or the juggler or the conjurer (Hindi nat) swallows swords and daggers so that, *through those* wound inflicting implements, he may have a share in ease and comfort." There is a suggestive verse as

جوله ازین شرم که شد سایه شین   رفت فرو تا کمر اندر زمین

'The weaver blushed lest the shadow of disgrace should fall upon him and, therefore, desended upto his loins into the ground.' This refers to the weaver's shop or loom or *kargah* which has a hollow in the ground in which his feet play (work) moving from side to side or in and out.

Some terms and words convey something pertaining to the society — such as *masura* or the reed used by weavers to wind their thread upon; *nushra-i-tiflan* i. e anything including amulet or charm for children to drive away evils. Another word is *minwal* or the beam or wooden stick of weaver's loom on which he rolls, twists and turns the cloth

کسی نداند که کسوت بخت بچه منوال بافته شود .

'Nobody knows how the frame or texture of his fate would be twisted and woven.' Many tit bits indicative, to some extent, of the atmosphere of the age can be found in the *Rasa'il* In India a usage has developed that tne conjurors practise their charms or incantation with the help of their reed. Whomsoever he strikes with his reed becomes docile and submissive. We get an interesting reference to the token coins of leather "Diwan-i-Charmin"
"There is nothing surprising if by the enforced command of the august .. . the leather dirham has been now current '

Only those who are prone to taking one sided and unhistorical view can say that Amir Khusrau was an advocate of equality and universal brotherhood of man, and that he was entirely free from bias, prejudices or discriminative attitude. Though it is not quite safe to come to a final judgment about the life and paint a

while they were at work, earned hundred dirhams a weak, but freely donned the garb of their clients.

History is not a matter of imagination but of observations and study of evidences written or oral, direct or indirect. Indirect evidences furnished by literary sources may be sometimes misleading and liable to be misinterpreted; and yet they cannot be ignored altogether. Allusions and references in the texts even in their literary garb, have some essentials of historic value. The *Rasa'il* furnish many concrete examples. A few *tambolis* (betel-leaf sellers) who frequently brought these goods from the side of Gujarat were once carrying the load of these silvery pungent commodity and were passing through the jungle. They were suddenly attacked by some armed horsemen, who were the Rawats of Jalor, just when they were resting around a very old well. One of the tambolis drew out his 'Khanda' for self-defence but this provoked the assailants all the more who killed him along with a large number of his fellow people. Only a few survivors came to lay the complaint before *Majilis-e-Ala*. A similar plunder occurred when a caravan laden with such commodities as cloves and saffron (?) was proceeding from Bihar towards Agra and was passing through a Mango grove known as Chandranath. Sunbul Bihari was told that the whole of Hindustan was filled with the fragrance of alove-wood emitting from the perfumed mausoleum of the martyred saint at Bahraich and it behoved him and the members of his fraternal assemblies to banish the air of comfort and the odours of the pleasantness of life at Khalakhar (Kilokhari) which is at Delhi and, for Raihan (Imaduddin) the rebel had became so headstrong and powerful that he arrogantly asserted that he would destroy Sumbul root branch. We know that Salar Masud Ghazi, reputed as a warrior-saint and a nephew of Sultan Mahmud of Ghazni had fought against, was slain by the Hindus, and lies buried at Bahraich (U. P.). He had become a myth in the 13th and 14th centuries. Two Tughlaq sovereigns and Sultan Shamsuddin Haji Iliyas of Bengal paid their reverential visits to his shrine at Bahraich. Kilokhari, the new city of Delhi, had been colonised by Kaiqubad and Raihan, the Indian born rival of Balban, had once held charge of Bahraich in Muharram 657, five months before his overthrow and death at the hands of Malik Sanjar,

'On sneezing one should say praise be to God so that the heaviness or contraction may disappear.'

هرکه او (قمر) را دید جشم نکشاید مگر در روی خاص وعا م.

'On seeing the new moon one does not open one's eyes except to glance first at the face of people high or low.'

رسم چناں بود که هرکه تقصیر میکرد او را در صف نعال کنند

'It is the custom that one who committed a fault or sin was made to stand in the place where shoes and slippers are left before being finally disposed of.'

In *Aina-i-Sikandari* and also in the *Rasail*, the poet laughs at some typical manners and customs of the Hindus.

بسی ابله هندوان کلال   بدست آب نوشند باصد سفال

'Because of sheer foolishness the Hindu-potters drink water out of their palms inspite of the fact that they have hundreds of earthen pots besides them.'

Elsewhere he writes when the snake charmer catches a snake he (foolishly) nourishes such a bloody thing with milk. He refers in many places to the cow-herds who, though they carried their animals to houses, managed to mix water with milk and charged the price at the rate of milk. We are told about the tailor whose double-tongued scissors, inflicted injuries on something not belonging to him, and at the same time who shamelessly tore out a piece or patch for his own private use. Significantly enough Amir Khusrau disfavoured the manufacturing of arms and weapons of war for these implements inflicted injuries on the body of human beings. He also disapproved the profession of a goldsmith who pretended that the scum or dross of gold was purified by heating it with *kafshir* (borax or Hindi sohaga) but he actually managed to steal bits of gold. He rediculed the washermen who uttered *si si*

هفت و نهش کرده چو ماه تمام　　جلوه کنم در نظر خاص وعام

'Seven plus nine' or sixteen refers here to 'Solah Singar' or the sixteen ways of embellishments or ornaments of the Hindu ladies. The same thing has been referred to in a line addressed to the poet's daughter Mastura in the line

چون شدی بهر هفت و نه در رنج　　نقد عصمت فتاد در شش و پنج

'If you feel grieved for lack of 'seven and nine', the current coin of chastity will fall 'in sixes and fives' (distress)' The references are to the articles of the ladies' toilet, dress and ornamentation, henna, *wasma* (woad), *surma* (collyrium), *surkhi* (red colour), *ghaza* (face-rouge), *safidab* (white paint), *ghalia* (civet), *sar-aweza* (head-dress or veil), *gushwara* (ear-ring), *silsila* (chain), *halqa-i-bini* (nose-ring), *galuband* (necklace), *bazuband* (armlet), *dastana* (bracelet), *khalkhal* (ankle-ornament), *angushtar* (ring), etc.

محدرات موی ز فرق راست راست کرده

The veiled ladies divided their hair in a straight line at the top of their heads ; this is called in Hindi *mang*.

چون از نون کن متولد گشت صیت احمدی در گوش بانگ نماز داد .

Here is a reference to God, the omnipotent, Lord and Creator and to the Quranic verse "Be, and it was or is", and also to the age-old practice of sounding the call to prayers in the ears of the new-born child.

چون عطسه زند الحمدلله گوید تا سنگی بر طرف سر.

of such puzzling amphibolous words and expressions. In connection with the description of betel leaf he uses the words *Warak-i-Kafuri* which means both a white paper and also a *Kafuri* or *Kapuri Pan*. The expression 'Barin Muhimm-i-buzurg birah fitad', 'birah' means betel leaf made up, and if read as *herah* it means in Persian deviation from the right path. Then there is "pishi an jan-separi kunad" which in Persian means resigning one's life into that of another, while *Supari* is the Hindi betel nut. We get also the use of Nura (quick lime) and chuna which in Persian is *ahak* or lime and it also can be read as Chunna that is how like that. There is a sentence with "Mung Mung Maash Maash" which if read in Persian, indicates multiplicity, while the Hindi Mung and Maash are vetches.

There is a line in *Rasail*

حولاهه و تننده هر دو همکار اند وعکس یکدیگر

There is a pun in *jo-lah*, the latter meaning a kind of red silken stuff. The weaver and the spider have been likened with each other as the former weaves cloths of cotton and linen for garments and robes and the latter weaves a cobweb. In both cases the warp is rolled round and carried over the comb or the stick respectively.

As a court poet Amir Khusrau was mainly concerned with the affairs of the elite of the court circles, but his word-pictures give sufficient indication of his interest in the social life of the common people and his keen sense of observution enabling him to depict the views, feelings as also the habits and external practices of the masses. In the *Khazain* he writes

بنگر که چند جانهای دیوان هندو در غبار لشکر پادشاه گرد باد شده اند

'Behold, the spirit of so many Hindu demons which are revolving in the whirl wind of dust shooting up from the ground of the royal camp'. Many still believe in gobling or spirits called *deo-bhoot* which haunt and lurk in what is called *bagula* in Hindi and *gird-bad* in Persian. In *Matla-ul-Anwar* we get a iine

رسیدی پدیدی مرا دی بخانی　　　زمانی بباشی بیاری پشائی

The first means 'you came yesterday' saw me in the house; if you halt a little you will be deserving a friendship'. In Arabic it would mean 'you are my guide and my match capable of salvation, the object of my desire, I feel disgusted for my women are quarrelling.' More important, however, are such lines in the preface of Ghurratul-Kamal and in other works which show the Amir's masterv over the Indian languages.

آئی آئی هماں بیاری آئی　　　ماری ماری براه موری نائی

There is another elsewhere

گفتم صنما بہای زلفت چه بود　　　آوار سرآورد که در در موئی

The last words are significant, meaning either that 'each hair is worth a pearl' or what is the sense in Hindi 'begone, you rogue.' The word *Jauhari* in *Qiran-us-Sadain* and many places in the *Rasail* has been used in double sense, jauhari meaning jeweller or 'Jau' meaning barley, and 'Hari', that is diety. In the line

داریم آررو که حکایت کنیم بات

the last word is Hindi which may also be read as *pat* meaning *barg* or leaf. In Persian it may stand for 'Ba-to' or 'Pae-to'. There is a couplet :

هر برهمن که دید رخ حوبت ای صنم
زنار را کسست و لکد زد بروی لات

Lakad in Persian means kick and so is *lat* in Hindi but the latter also means an idol worshipped by the pagan Arabs of Mecca. The *Rasail* furnishes numerous examples

been strained and torn off. A Muslim pilgrim to Mecca met him on the way and questioned him about his strange affair of crawling and wounding his body when he could easily walk on his feet and reach his destination safely and in a shorter space of time. The Hindu ascetic replied that he had dedicated his life to the god of Somnath which was the object of his worship. At this our author remarks that one, instead of deriding this attitude, should appreciate the sincerity of devotion and fidelity to the object of worship shown by the Hindu. He exhorts his fellow people and co-religionists to appreciate the spirit of self-sacrifice and imbibe such feelings.

I have already written elsewhere about different classes of people, good and bad, high and low, their essential needs of food and drink, cloths and garments, dwelling places, both lofty mansions, thatched houses and leaking huts with holes for sunrise and rain water to get in, and also separate papers containing Amir's observations on the principle and practice of music, listing more than two scores of merits and demerits, each side, of betel leaves Pan, hunting excursions with animals and birds of hunt, and have published a fairly big paper containing gleanings about social and economic aspects from the works of the Amir The pen-drawings of Amir Khusrau in his poetical works or in *Rasail-ul-E'jaz* which, in size, form and contents, are quite different from his other works and are replete with multityped figures of speech, have also got their importance, for besides showing his extra-ordinary power of inventing new literary devices, they are helpful for a correct appraisal of his contribution to Hindi His suggestive allusions to the manners and habits of the people in his time are no less interesting. He gratified the needs and desires of his contemporaries by providing literary food to them through his amphilogies or *iham* in which his words and couplets are to be read both in Arabic and Persian or Persian and Hindi There are his anigmas or *mu'ammas* of various types centring on many things. Such acrobatic verses or sayings, include what the Amir calls *Sanayi and Badayi*. One is called by him as *do ruya* which is read in different ways. A certain Persian couplet may be turned into Arabic when entirely different meaning can be read:

be astonished at. A love-stricken Hindu woman was unique in that she dashed herself to death like the moths at the candle.

چون زن هندو کسی در عاشقی دیوانه نیست
سوختن بر شمع مرده کار هر پروانه نیست

هست عجب مردن هندو به وفا   مردنش از تیغ و ز آتش به جفا

He admired the dying either by the sword or by burning in the cruel fire of men and women. The woman burnt herself due to love for her husband and the man practised self-distinction for the idols whom he worshipped as his lord and patron.

Although in Islam such things are not allowed, but see what great deeds, these do :

گر به شریعت بود این نوع روا   جان بدهند اهل سعادت به هوا

'If such kinds of acts had been allowed by the Shariat or religious law, many virtuous people would have gladly sacrificed their lives for the sake of the object of their love and devotion.'

Besides *Nuh Sepahr*, such appreciative verses are found also in *'Ashiqa* and elsewhere. In the former we are told about a fire worshipping Hindu who being urged by his inner spirit of devotion tore off the skin of his limbs and threw them like parchments in the fire. Being chided for such an insane behaviour, said to be an act of worship, he replied that the questioner could not have seen the smoke arising from the fire of his grieved and anguished heart. What he did was to attain his object which was union with his beloved, separation from whom was like a dark gloomy night. According to Amir Khusrau, such a spirit of devotion and dedication should not be light-heartedly condemned. A similar story is found in *Laila Majnun* where we are told about a Hindu ascetic who, while proceeding on his pilgrimage to Somnath, was measuring the road with his paces. Lying on the ground with his face downwards he dragged himself slowly, step by step, with the results that much of the skin of his breast had

was meant for the Muslim readers. They are said to have been in comparable ring dove and turtle doves (fakhta and qumri) quite distinguished from the black crows (Zaghan Sayah ru) characterised by darkness of unbelief and infidelity with hearts full of black biles of errors and sins. Throughout the bulky volume one comes across of only 6 or 7 names of the Hindus. Balchand, the crow faced, Saunpal, the zargar or goldsmith, Narayan raughangar or oil presser, Nepal Khuta, Deochand etc,. All other names of different sections and of sexes and racial extractions are those of Muslim society Amir Khusrau writes derisively and sarcastically about many of them also, but he showered choicest condemning epithets on the people of the major community.

We cannot miss the marked contrast in the writing and feelings of the great patriot and the first national poet of India. There are not factual evidences of many things recorded in the *Rasa'il* but what we find in the work leads one to think that the Amir had not got out of the rut and risen above the level of men imbued with false sense of superiority and resembling the narrow minded Mullas and conservative and even reactionary theologians of the time, despite his deep devotion and sincere attachment to the renowned Chishti Saint, Hazrat Nizamuddin Aulia Mahbub-i-Ilahi who was an embodiment of large-hearted liberalism and catholicism. The Amir, sometimes, fails to furnish proofs of his broad-minded views of toleration The credit that is given to him for initiating and releasing the sympathising forces, liquidating barriers, social, religious, racial and linguistic, and making the development of the common cultural phases and outlook a reality, will require more cogent, authentic and specific proofs, than what we get in the *Rasa'il* which catered to the tastes, desires and tendencies of his Muslim fellow people

The Hindus very often extorted the admiration of the Amir. This we find mostly in his Masnavis. In *Nuh Sepahr* he writes about the remarkable fidelity of the Hindu males and females to their object of love and devotion and incidentally he tells us of the age-old socio-religious customs which formed a confirmed feature of India. The dying of the Hindus for expressing their fidelity and sincerity was not an uncommon affair and such as to

pen; that as long as I do not pat it at its back with my hand, there is no playing to and fro; and that as far as the sword was concerned I had no hand over it in any way."

In the long account of this *Ma'rika-i-Saif-o-Qalam* there are other things which can be peeped through the figures of speech. Being touched and inflamed by the oral reproofs of the sword, the pen became highly infuriated and began to emit the blackish smoke of its heart's core like the reed pipe (flute). It said "Oh you who are like a juggling Hindu (*Hindu-i-Qarachuli*) and have become a protege and plaything in the hands of the Hindus; being deeply immersed like the Brahman in the Baids (Vedas) you are slumbering as a faithless one (bedin) within the scabbard with your bodies smeared with ashes like the idol worshippers of Benares; and you consider that to be the purification of your soul. You call yourself a Mehrabi (the curved or arched blade of the scimeter resembling the arches of mosques) and bring on the question of woollen garb and the shearing of the pain of the head."

One feels tempted to compare what Amir Khusrau writes in his Masnavis or *Qiran-us-Sa'dain*, *'Ishqia*, and particularly *Nuh Sepahr* with what one finds in *Miftah*, *Khaza'in*, and much more in *Rasa'il*. One can understand and also make some allowance for what the Amir writes about *Hinduan-i- palid* (of impure faith) and *Dauzakhi* (hellish) in *Miftah* and *Khaza'in* for they deal with wars and campaigns against the infidels, but it would not be so easy to explain the highly derisive language used in the *Rasa'il* which does not deal with campaigns and conquest in a country dominated in number by the unbelievers. It does not look well for the great patriot and sincere lover of India which he took to be a paradise on earth, to refer to it as an abode of darkness (*Zulmat-i-Hindustan*) and to the Indians as men of bad faith (*bad kish*), crow-faced (*zaghru*) with hearts as hard as iron grown rusty (dil-i-ahanin zangar girefta). The *Rasa'il* was not written with an eye on the good will of men like Qutbuddin and more specially of the renegade Hasan Khusrau and the latter's relations and fellow people of Bradu tribe of Gujarat. This work, colossus in size, overburdened with a profusion of figurative language, and of artificially constructed words and expressions conveying far-fetched double meanings

and their religious philosophy and culture had good deal of justification for his enthusiasm and pride in being a Hindustani and the parrot of India had to thank his Indian rather his Turkish ancestors. Though he often accompanied the army while it was on the march or active in the field and he writes much about wars and armament, strategy, organization, implements, equipments and weapons of various kinds, he never gave evidence of his warlike propensities and martial pursuits for which the Turks have been world famous. Neither he nor anyone of his contemporaries or even any later writer has given the least indication or reference that he weilded his sword, grappled with his enemies and shed their blood. He used his pen and not the sword against the Mongols who had taken him along with his friend, Hasan Sajazi, the Sa'di of India, as their captive, and dragged them for miles and miles together by tying them with ropes to their horses. Hasan never wrote a word about it but Amir Khusrau chastised them by satirizing the barbarian hoids who wore baggy cotton cloaks and caps of sheepskin, had extravagantly long mustacheo and scanty goat beards and their bodies were covered with lice and they devoured dogs and pigs with their nasty teeth in their foul emitthing mouths. He was conscious of his weak point In *Ghurrat-ul-Kamal* Khusrau compares Poetry with Music and gives reasons for his preference to the former In the fifth of his *Rasa'il* a considerable portion has been devoted to a dialogic contest between pen and sword with the scale being made eventually to weigh heavily against the latter A portion of the concluding extracts shows the Amir's self confession In this contest the pen was at its best in giving lucid exposition of its view point, and the sword was manoeuvring to take the offensive and rebut all the propositions and arguments of the pen. Suddenly the pen tipped its point in the inkstand, and the sword getting its opportunity, turned its face towards me and said, "Oh Khusrau, you are a Turk and a gem of the sword, come and support me by lending me your helping hand for my strength lies in the strength of the arms of the Turks. I replied that I was indeed a Turk but only in (physical) forms, that my affair could not be well-settled (regulated) without the aid of the

هست یکی این زمین از دور زمن   هست مرا مولد و ماوای و وطن

and secondly, that according to the sayings of the Prophet of Islam, patriotism and love of one's country is an article of faith :

وین ز رسول آمده کای زمره دین   حب وطن هست ایمان به یقین

He never went outside India which was regarded by him as a paradise on earth

کشور هند است بهشتی به زمین

He admired the simple living and high thinking of the Indians, specially the learned class of the Brahmans, who though scantily dressed when performing his ritualistic ablution in cold water at dawn, carried such a great store of learning in his breast that he could tear to pieces all the canonical works of Aristotle :

برهمن هست که درعلم و خرد   دفتر قانون ارسطو بدرد

His highly eulogistic descriptions of India and the Indians had some solid foundations. For example, though somewhat exaggerated, his references to the skill possessed by the Indian in producing very high order of textile fabrics and the garments made out therefrom are supported by other evidences :

جامهٔ هندی که ندانند نام   کز تنکی تن بنماید تمام
مانده بپیچیده به ناخن نهان   باز کشائیش بپوشد جهان

And much that he writes about the peculiar features and contributions of the Indians, their store of knowledge and learning

racial extraction, Turks and Hindustani. He refers to his father, Amir Saifuddin Mahmud Shamsi, an immigrant Turk of Lachin tribe, who died fighting in an Indian battle when his son was yet within his teens. He writes much about his maternal grandfather, a converted high caste Hindu, perhaps a Rawat or Rajput, who held the important office of *Ariz-i-Mamalik* and *Rawat-i-Arz* or defence minister for a long time under such a powerful sovereign as Balban who had a very poor opinion of low class people. The heritage of Amir Khusrau from his Indian-born mother and grandfather was greater than that from his paternal side. He admits that he was the offspring of a mixed parentage. He writes :

ز نسل عارض اسود منم آں نسخت معنی
کز اهل خویشتن یك یك نشانی باز داد م من
سوادی بود از نازکترین دیباچهٔ دولت
ز نوك کلك تقدیر و میاں آں سواد م من
خساں را من کنم غرقه گهر را من کنم اجرا
از آں ابر سیه بین طرفه دریائی که زادم من

Describing himself as 'turfa darya' or the wonderful stream and his maternal grandfather as *Abr-e-Seyah* or black cloud, he tells us that he not only belonged genealogically to that black complexioned *Rawat-i-Arz* but owed much to him for his teaching and education, and it was he who inspired him to cultivate his mind and acquire his varied and manysided accomplishments. The sharp and penetrating intellect and the skill to manipulate words and expressions in a variety of ways, were the legacies and an inheritance of his Indian parentage. Besides his intellectual brilliance, his amalgamating and progressive tendencies, his patriotism, intense love for the country of his birth, and his admiration for the contribution made to the world of learning and culture by the Indians can be easily explained. He was quite sincere when he assured his critics that his preferences to India were due mainly to two factors, first that it was the land of his birth

country. For moulding his notions and sentiments to suit the prevailing atmosphere the poet was rewarded with an elephant-load of wealth.

Quite unlike his much talked poetical work *Nuh Sepahr*, was the imponderable rhetorical work, the *Rasail*, in which the Amir has wraught his literary marvels. The work treats mostly of the people of different types and may be taken to serve better the purpose of those who are interested in social history. It was not an outcome of a desire to please those who were high and mighty nor was it meant to serve the purposes of propaganda. Except the high pitched laudatory epithets lavishly showered, not without some justification. on Sultan Alauddin Khalji, but quite undeservedly on such a man of vile and worthless character as his son and successor, Qutbuddin Mubarak Khalji, who has been atrociously designated as "Hami Hamat-ul-Islam Wal Muslimin" and made to resemble the first of the orthodox caliphs who succeeded the Prophet and the second caliph well known for his justice (Adl-i-Umari was brought back after 700 years-he writes), there is little or nothing in this work to challenge the credibility of the author or to ascribe any mundane motive to him. The varied contents of this work marred by a profusion of figures of speech, curious specimens of verbal quibbles, puns and puzzles, and various kinds of literary devices, all being the invention of the writer, may be confusing to a modernist and are not easily intelligible and understandable to a reader of an average capacity. But they have got the value in that they have a great relevance to the spirit of the time and the tastes of the people. Amir's literary effusions in this work relate to the people and represent the portrayal of their social lifes and cultural forms of activities and of the behaviours of various classes of people, mostly of Muslim faith and professions and of the urban areas.

Amir Khusrau was the product and also an exponent of a new epoch and of a synthesised culture which was made up of elements, alien and indigenous, with opposites reconciled so as to appear as one unified whole. He was one of the rare types of writers who are self-revealing and self-expressive of their personalities, modes, emotions, thoughts and opinion. His personality was a sample of a cross-section of population combining the qualities, traditions and culture of different types of

and rhetorical works of Amir Khusrau may turn out to be very valuable working hypothesis for sociological studies. One has to apply historical methods for enquiring into the reality of things about the social aspects of the period. In judging Amir Khusrau as a social historian from his literary works we have to differentiate those which he wrote at the behest of kings and princes and deal with the courts and courtiers, costumes and apparels, varieties of menues of the table, appurtenances, equipments and parapherenalia, displaying their pomp and grandeur, from those which he wrote because of some inner urge and impelling influences to display his talents and press his view-points about arts and letters upon the attention of people of literary tastes. We should not be oblivious of the fact that the Amir had his limitations as a social historian. Much is made of the oft-quoted *Nuh-Sepahr* in which the writer is at his best in asserting the superiority of India and the Indians to all the countries and peoples of the world. He has written in it about the climate, famine, flora, and fauna of India, knowledge and learning of the Hindus, their contributions in scientific, literary and cultural spheres and to religion and philosophy. All this is taken as proof positive of the poet's passionate patriotism and his emotional love for the country of his birth. One should not ignore the stark reality that the great poet writes differently and rather contemptuously, about the Hindus elsewhere. His much admired Brahman of *Nuh Sepahr* loses his lustre in *Matla-ul-Anwar* where he says that the cow worshipping Brahman is an ass and so is one who venerates the cow-dung. He had a remarkable knack of swimming along the currents, changing and adjusting himself to every changing situation, and worshipping the rising sun, completely forgetting the benefits he had received from the sun that was set. It is not reasonable to suppose that his real feeling of respect and regards for the Indian intellectuals and emotional attachment to and love for the land of his birth was mixed up with and was influenced, to a considerable extent, by the desire to please the particular social group which was then in power. We can presume though we have no clear evidences that he was motivated to please Hasan Khusrau and his Baradu fellow-tribesmen who held a dominant place in the court, freely practised their Hinduism, and were perhaps imbued with the idea of changing the political complexion of the

widely travelled, moving freely in all circles, not only in the imperial metropolis, Delhi, but in the different parts of northern and peninsular India, he had the capacity and excellent opportunities of seeing and judging things for himself. His semi-historical Masnavis and the *Miftah* and the *Khazain* that he wrote about the first two Khalji sovereigns and their campaigns and conquest in the north and the south, suffer not only from verbose, ornate and overdramatized descriptions, but also from a certain lack of candour in that, due to compulsion of circumstances, and exigencies of the situation. He had to omit certain inconvenient embarassing facts such as the atrocious murder of the first by the second of the Khalji ruler, some Mongol victories over Delhi army, the charge of parricide of the first sovereign levelled by some against the second of the Tughlaqs, and above all the strained relations between Hazrat Nizamuddin Aulia and some of the Mamluk, Khalji and Tughlaq Sultans. Be it said to his credit, however, that he had the courage sometimes to include in his panegyrical odes his ideas on conduct and duties of kings, and that he ignored but did not distort facts.

There was a good deal of justification for the considered view of the late lamented Dr. K.M Ashraf that Amir Khusrau was pre-eminently a historian of contemporary social life, for what he has written about life and conditions of people from birth to death, about their food and drinks, cloths and costumes, toilets and ornaments, sports and amusements, manners and customs, social relations and behaviour, varied professions, means of livelihood, marriage and family life, arts and crafts, recreations, hunting excursions, agricultural and irrigational methods, language and literature, learning and education, virtues and vices of society, may be taken, when shorn of all verbiage and artificial literary ornamentations, as a fairly understandable delineation of what had existed or had been seen or thought about by our author. Such information as Amir Khusrau has furnished us within his Masnavis and in his *Rasail* enables us not only to theorise but also to get at the truth about the social conditions and cultural patterns of the age he lived in.

Considering the paucity of materials about social life in what are professed, historical records, the allusions and references, remarks and observations, even of wit and humour in the literary

important in their own ways, for they sometimes provide valuable data which are useful in sociological studies, they are much too tinctured with superstitious beliefs, saturated with conservative traditions, preconcerted, irrational notions and beliefs, bias and prejudices, and tainted with a generality of puerile trifles. Much that is extraordinary, improbable and incredible is taken as miraculous and accepted as facts, and too much stress is laid on formal rituals and empty recurring of prayers. But even literary and religious sources with all their limitations are not absolutely devoid of importance because of the proximity of the time of the facts and things they record, the tastes of the age they indicate, and the picture of the times they depict. For our purpose and on this occasion it would suffice to concentrate on the most outstanding of the literary sources available to us in the works of Amir Khusrau, a man of versatile genius, of varied interests, humane and a humanist, liked by all classes of people, high and low, saying something about all whom he came in contact with. He was, however, not a Sufi in the proper sense of the term and many things attributed to him need critical survey and assessment. The chief importance of his works lies in the selection of Indian themes reflecting the tendencies, spirit, tastes, level, and pattern of society, culture, learning and conditions in general of the people of his age.

Some of his works like *Tarikh-i-Alai* or *Khazain-ul-Futuh*, *Miftah-ul-Futuh*, *Ashiqa*, *Nuh Sepahr* and *Tughlaqnama* have been included among the many different types and classes of historical literature. His *Kulliyat*, the five *Diwans*, and the *Khamsa* Masnavis, and his stupendous five-volume *Risail-ul-Ejaz* were neither command performances nor do they deal with historical themes; they were the outcome of some inner urge, and what we get in them about the things of social and cultural import, after sifting the miscellaneous materials and clearing the grain from the husk are well worth our special attention. Amir Khusrau never claimed himself to be a historian, dealing with the past as a lesson for the future. He was interested in contemporary history and was largely concerned with what came within his personal experiences, and he made his observation about men and things, events and episodes of his own generation. Being a man of high connection, possessed of an inquisitive mind and keen observant eyes, deeply learned,

Amir Khusrau as a Social Historian

Prof. Syed Hasan Askari

History has been generally considered as chronicles of kings, courts and conquests; and not as a record of the varying fortunes, variation of manners and beliefs of the people of a country like India. It is the narrative of occurrences and events, exploits, wars and politics, virtues and vices of rulers, foreign and indigenous which mattered most for the chroniclers and was the main reason for their attraction. They exaggerated the events, essentially political and military, ignored or paid scant attention to, or underestimated their social bearing, progress, or deterioration which were the outcome of pressures of parties and politicians. There is very little or clearly stated information in political chronicles about social conditions and institutions, groups or grades, social structures, aptitudes and functions, the modes and ideals of life of different classes, of people, upper, lower, middle, commercial, educated, uneducated, professionals, artisans, labourers, agriculturist, wage earners, slaves, beggars and vagrants, etc. of urban and rural areas. One wishes in vain to find in them full and understandable accounts of food and clothing, housing conditions, parts of the noble edifices, the conditions of lowly huts and dark corners, family or domestic life, feasts and festivals, games and pastimes, amusements and ornaments, rites and ceremonies, habits and customs, modes and morality, social ethics, interrelations, superstitious beliefs in omens and charms, astrology, good and bad days, dreams, witchcraft, and so on and so forth.

Important sources of information of such things are often found lying here and there, interspersed and hidden in literary maziness as artifices or in hagiological literatures. Literary works are laden with rhetorical, verbose expressions and sober facts are mixed with, and lost in, fanciful devices, verbal quibbles, hyperboles, and prolix trivialities. The hagiological works, though

A WORD

The need for publishing a research journal devoted entirely to Persian studies and more especially to Indo-Persian literature, has been felt for a long time. There are, no doubt, a few journals in the country which are doing this valuable service but they have their own limitations and Persian researches form only a part of their extensive programmes. It was with this view that the Anjuman-e-Farsi, a purely academic and cultural organisation, decided to publish a quarterly journal solely dedicated to Persian studies. We hope that the journal will enjoy the co-operation of all the scholars and teachers who are engaged in Persian studies.

It must be emphasized here that Persian does not simply denote a language which, for several centuries, served as the official medium of the vast Indian sub-continent It, rather, symbolizes a rich culture which came into being after adopting and assimilating perfectly whatever was best in the Indian, Iranian, Turkish and Islamic cultures. Persian culture has played probably the most vital role in bringing closer the opposite elements of the Indian society, in creating a real spirit of harmony and concord in the country and in accelerating the process of national integration. To achieve this end Persian language served as the best means. Throughout the medieval period the elite of our country expressed themselves through this subtle, sweet and soft language, and thus any comprehensive study of the medieval India would be incomplete without a thorough analysis of the Persian works, documents and records.

It is a matter of satisfaction that the study of Persian language, literature and culture has been receiving constant patronage ever since India became independent. The number of institutions—schools, colleges and universities—now providing facilities for Persian study and research is much more than what we had during the British regime. Persian researches made in the free India invite our attention both for their quality and quantity. We hope that this healthy tradition will continue in future and Persian scholars will play their own role in interpreting our past in the right perspective.

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پیام علیاحضرت فرح پهلوی شهبانوی ایران و ریاست عالیه بنیاد فرهنگ ایران

به سمینار تابستانی استادان زبان فارسی در دهلی نو

تشکیل نخستین سمینار استادان و معلمان زبان فارسی دانشگاههای هندوستان در دهلی با همکاری دانشگاه جواهرلعل نهرو و بنیاد فرهنگ ایران موجب نهایت خوشوقتی می‌است.

روابط معنوی ایران و شبه قاره هندوستان و مبادلات فکری و فرهنگی دو ملت در طول قرون و اعصار مشهورتر از آن است که نیازمند باز گفتن باشد.

شاید درجمع ملل امروز جهان، کمتر بتوان دو ملتی را نام برد که روابط معنوی و فرهنگیشان به گستردگی و دیرپائی ایران و هند باشد. این علائق و پیوندها از محدوده دوران تاریخی تجاوز کرده و ریشه در اساطیر کهن سال دو ملت دارد.

درطول یکهزارسال اخیرپیوندهای همسایگی و همدلی متفکران و صاحب‌دلان ایران و هند هم زمانی استحکام بیشتری یافته است و اندیشه مندان دو ملت در پی افکندن و برافراشتن کاخ بلند ادبیات فارسی ـ ادبیاتی که از درخشان‌ترین جلوه‌های ذوق و نبوغ بشری است ـ همدمی و همکاری کرده‌اند.

سرزمین هندوستان درطول قرن‌ها پرورش گاه زبان فارسی بوده است و کوشش ادیبان و نویسندگان و متفکران هندی دربالیدن درخت همایون و سایه‌گستر زبان و ادبیات فارسی نمی‌تواند از چشم اهل بصیرت پوشیده بماند.

مقارن سالهائی که دهقان آزادهٔ طوس دم درکشید و چشم از جهان بست، درگوشه‌ای از اقلیم پهناور هندوستان ابو الفرج رونی و مسعود سعد دیده به جهان هستی گشودند تا مشعل شعر فارسی را زنده نگهدارند.

درهمان روزگاری که "صیت سخن سعدی دربسیط زمین می‌رفت"، امیرحسن دهلوی" جلد سخنش را شیرازهٔ شیرازی " می‌بست و امیر خسرو دهلوی " ساغر معنی از خمخانهٔ رند شیرازی " طلب می‌کرد.

گلبانگ دعوت شاه نعمت‌اله ولی درکرمان بازتاب نغمه‌ای بودکه خواجه نظام‌الدین اولیا از دهلی به گوش اهل راز رسانده بود.

و در قرن حاضر که تحقیق در مباحث ادبی به راه تازه‌ای افتاد، شبلی نعمانی با تصنیف شعرالعجم همدوش پژوهشگران معاصر ایران درنمودن ظرائف ادبیات فارسی قدم بر داشت.

سبک هندی درگرانباری ادبیات فارسی به همان درجه‌ای سهیم است که سبک خراسانی و شیوهٔ عراقی، و مقام ارجمند فیضی دکنی و بیدل و غالب دهلوی و راجه منوهر و چندربهان برهمن در تحکیم مبانی ادب فارسی و توسعه قلمرو معنوی زبان دری به همان منزلتی است که جلال الدین بلخی و خاقانی شروانی و سنائی غزنوی.

درحقیقت ادبیات فارسی از بسیاری جهات میراث مشترک ما ایرانیان و شما هندیان است میراث با ارزش مشاعی که نه قابل افراز است و نه باید هرگز به تجزیه و تقسیمش بیندیشیم .

اجداد دانشمند و بزرگوار شما با تألیف فرهنگهای ارزنده ، تذکره‌های کامل احوال شاعران ، نگارش کتابهای تاریخی و ادبی ، تصنیف دیوان‌های شعر ، عرضه تحقیقات ارزنده ادبی و سرانجام با چاپ و نشر بیش از دو هزار جلد کتاب فارسی سهم بزرگ و غیر قابل انکاری در توسعه و نشر زبان و ادب فارسی دارند .

در هزار سال اخیر اقبال و توجه هندیان به زبان شیرین فارسی بدان مایه بوده است که امروز هیچ محققی برای پژوهش در تاریخ و فرهنگ عمیق و ریشه‌دار هند از دانستن زبان فارسی بی نیاز نیست

کوششی که شما استادان ارجمند هندی در آموزش زبان فارسی مبذول می‌دارید سعی مشکوری است در شناختن و شناساندن جلوه‌های فاخر و انسانی فکر و فرهنگ ریشه‌دار هندی در طول هزاره اخیر ، و هم خدمت ارزنده‌ای است در گسترش و تحکیم روابط دیرینه معنوی و فرهنگی ایران و هندوستان و از این نظرگاه خاص خدمات گرانقدر شما استادان زبان و ادبیات فارسی مورد قدردانی و شکر ماست .

توفیق شما دوستان فرهنگ و فضیلت را خواستارم و امیدوارم در قرنهای آینده نیز چون هزاره‌های گذشته پیوندهای معنوی دو ملت کهنسال ایران و هند پایدار بماند .

۴

برهمن هندی وآزاد سندی

(سدارنگانی)

بر خود لازم میدانم از "دانشگاه جواهر لعل نهرو" و "بنیاد فرهنگ ایران" ابراز تشکرکنم که این ناچیز را فرصتی دادهاند دراین محفل دانشمندان شرکت جویم و ازمحضر استادان و پژوهش گران استفاده نمایم .

آقای سعیدی سیرجانی معاون بنیادفرهنگ‌که مردی‌است محقق و سخن سنج وسخنگو، و عشق و علاقهٔ عمیقی به هند و فارسی‌دانان این کشوردارد ،از بنده خواستندکه بمناسبت موقع مقالهای‌آمادهکنم که متضمن احوال و اشعار دو پارسی‌گوی بزرگ هند و ـ یکی ازخاک هندو دیگر ازسرزمین سند ، باشد ـ چیزی که اکنون استماع میفرمائید مختصری‌است دربارهٔ چندربهان "برهمن" و صاحبرای "آزاد" .

چنانکه مستحضر هستید زبان فارسی دری درهند در دورهٔ سلطان محمود غزنوی و اعقاب وی رواج پیداکرد و در مدت قلیلی شعرا و فضلایی بوجود آمدند که پایهٔ ادب این زبان‌شیرین را استوار کردند ـ در سدهٔ هفتم هجری بر اثر کشتار و غارت مغول در ایران، عدهٔ کثیری از آن مملکت بهند پناه جستند و از علماء و فضلای ماوراءالنهر و خراسان هم جزو آنها بودند .طبیعی است که دامنهٔ زبان و ادب فارسی وسیع شد ـ در عهد مغول کانون شعرفارسی ازایران بهند منتقل گردیدـ پادشاهان و شاهزادگان سلسلهٔ مغول ازجمله بابر ،همایون ،اکبر، جهانگیر ،شاهجهان،و داراشکوه خودسخنسرا و حامی زبان وادب‌فارسی بودندو شاعران و نویسندگان‌فارسی را به صلات و انعامات‌گرانبهامی‌نواختند .امرای دربار هند مانند خان زمان سلطان بیرم‌خان و خان‌خانان عبدالرحیم خان ، و پادشاهان دکن‌و بیجاپور توجه و عنایت‌خاصی نسبت به سخنوران ودانشمندان مبذول‌می‌داشتند ـ اکبرشاه نه تنها زبان فارسی را زبان رسمی قرار داد و بلکه بدستور او بسیاری از کتابهای دینی و داستانی و فلسفهٔ هندوان از سانسکریت و هندی بنظم و نثر فارسی برگردانده شد ـ ظاهر استکه هندوان نیز دراین زبان‌اظهارعقایدوافکارواحساسات می‌کردند و درمجالس شعری، دوشادوش با برادران خود مسلمانان ،شرکت می‌نمودند . و شعرا و فضلای بزرگ هندوکه در دورهٔ مغول ظهور کردند و امروز هم از شهرتشان نکاسته، عبارتند ازآنندارم " مخلص، تکچند بهار ،بهوپ رای بیغم " .شوارام "حیا" ،بندرابن داس خوشگو، لاله امانت رای چندر بهان "برهمن" و غیر هم .

چندر بهان پسر دهر مداس، منصبدارسلطان شاهجهان، در سال ۹۸۱ هجری چشم بجهان گشود .در بارهٔ مولد خود گوید :

" اکبرآباد است مولد ، ناز دهلی میکند" .

چون زاده برهمن بود ، بزودی زبان سانسکریت را یادگرفت ـ فارسی وعربی را نیزدر بچگی تحصیل نمود ـ در خوشخطی یگانه روزگار بود ـ در "چهار چمن" نوشته :

"رقایم و نوشتجات این نیازمنددرایران و توران شهرت‌یافته‌اندو به اطراف واکناف هندوستان در هر ملک و هر ناحیه رسیده".

نامبرده وقایع نویس حضور دیوان شاهجهان بود و درعهد او به لقب "رای رایان" مفتخر گردید. افضل خان ، معروف به ملا شکرالله شیرازی و سعدالله شیرازی از مربیان و مشوقان وی بودند. در سرکار داراشکوه عنوان منشی‌گری داشت و گویند تمام کتابهای سانسکریت ، ازجمله اوپنیشد ها ، که شاهزاده مذکور بفارسی درآورد زیرنگرانی و با تجدید نظر او بوده. شاهنشاه اورنگزیب ، که اغلب تاریخ نویسان او را به عنوان مردمتعصب دینی ودشمن هندوان و شیعیان یادکرده‌اند ، نیز قدراین نابغه رامی‌شناخت ـ چون پدرشاعروفات یافت ، معظم له تعزیت و عنایت بوی مرحمت فرمود . گوید :

"چون این معنی معروض محفل خلدآئین گشت ، پادشاه رحیم ، طبع کریم ، دریادل ، خلیفه جهان ، مرشد عالمیان ، از روی ذره پروری و بنده نوازی این ذره بی‌مقدار و مورضعیف را دربارگاه سلیمان جاه ، بعنایت خلعت سرفرازی کونین بخشیدند و به یک حرف عنایت آمیز خاطرحزین را تسکین گردانیدند".

ولی انقلاب سلطنت ، زندانی شدن شاهجهان ، واقعه فاجعه داراشکوه و دگرگونی حالات موجب آن شد که این شاعرپاکدل و صوفی مشرب از دنیای دون و کجرفتار کناره جوید . در استعفانامه خود که پیش اورنگزیب فرستاد ، معروض داشت .

"شدیم پیر به عصیان و چشم آن داریم   که جرم ما به جوانان پارسا بخشند"

پس از آن در بنارس برکنار رود گنگا سکونت گزید و تارک الدنیا گردید گفت :

"ما را به کارهای جهان احتیاج نیست   آزاد را به سود و زیان احتیاج نیست"

آری

"شاد آنکسی که نوبت خود را تمام‌کرد   زان پیشتر که باده ز مینا تمام شـد"

اغلب تذکره نویسان ازانجمله سیدمحمد صدیق حسن خان صاحب شمع انجمن و ریو در "فهرست" خود سال وفات برهمن را ۱۰۷۳ هجری نوشته‌اند ولی بعقیده مولف "کاشیر" چندر بهان لاأقل شش سال بعد از جلوس اورنگزیب (۱۰۷۵ هجری) بقید حیات بود ـ از "چهار چمن" پیدا است که او دو برادر داشت و یک پسر که نامش تیج بهان بود .

در شعر "برهمن" تخلص میکرد ولی تلفظ این واژه را دو جور روا داشته است یکی بر وزن فعولن ، مثلا

"هریکی در پی گمگشته خود می‌گردد

من نظر بر اثر راه برهمـن دارم"

"قدم کشیده گذشتند پختگان طریق
ز مکر خام ، برهمن هنوز مانده براه"

و دیگر بر وزن فاعلن ، مثلا
"در شاهراه عشق مزن لاف برهمن
پروار عندلیب به بال مگس مگس"

چه لاف حال زنی برهمن که اهل کمال
کمال حال کسان را ز قال می‌یابند"

نواب اخلاص خان دلداده‌ٔ شعرهایش بود و او را "بلبل گویا" می‌خواند ، دیوانش که محتوی غزلیات ، رباعیات و مثنوی است بزبان ساده ، و روان ، و موثر نوشته شده است و مطالب عالی تصوف و عرفان دارد – غیر از دیوان اشعار نوشتجات منثور هم دارد که عبارتست از "چهار چمن" یا "منشات برهمن" .

درآن ایام هفته‌ای دوبار بزم مشاعره درمنزل خواجه محمدصادق دراکبرآباد تشکیل میشد و برهمن همراه با ملاشیدا ،ملاصبر ،ملاجلالی،ملاحسینی،ملاعبداللطیف،میربرهان، عبدالرحیم و غیر هم درآن شرکت می‌جست – نیز در منزل خان ملتفت خان که در آنجا هفته‌ای یکبار مجلس مشاعره منعقد میشد ،شعر میخواند – دردیوانش چندین غزل مطروحی نظر میرسد – صنایع بدایع را هم بکارمی‌برد و ایهام ،تضاد ،جمع و تفریق ،حسن تعلیل ، تجنیس خطی ،لف و نشر ،سیاقت الاعداد و غیرهم ازجمله آنهاست – خلاصه برهمن شاعر شهیر دورهٔ خود و بزرگترین سخنگوی هندوی آن زمان بود .

از بابت دین و عقاید خود گفته
" ببین کرامت بتخانهٔ مرا ، ای شیخ
که چون خراب شود ،خانهٔ خداگردد"

"مرا دلیست به کفرآشنا که چندین بار
به مکه بردم و بازش برهمن آوردم"

ولی هرگز وحدت نوع بشر را از دست نمی‌داد :
"بابی خانه و میخانه و بتخانه یکیست
خانه‌ها بیش ولی صاحب‌هرخانه‌یکیست"

"گذشت عمر دراین فکر و من ندانستم
که حرم‌کفرکدام و صواب‌ایمان چیست"

به اختلاف مبین برهمن که در ره عشق
یکیست قاعدهٔ راه وصل یار یکیست"

نظرش در بارهٔ دنیا و مافیها این بود
"بحر دنیاست ، در او سیل حوادث بسیار
تکیه بر رهگذر آب روان نتوان کرد "

" بیار باده که وقت بهار میگذرد
تو غافل از خودی و وقت کار میگذرد "

یاد قتل پرسوز و تاریخی شاهزادهٔ داراشکوه اشک از دیدهاش میچکاند
" یادگار بهار ناکامی قطرهٔ خون به دوش مژگانیم "

خلوص و ارادتمندی او نسبت به دوست مهربان خود بحدی بود که میگفت
"برهمن ما بصبح محشر از هم چشم نگشائیم
اگر آید شبی آن آفتاب من بخواب من

و هیچ راز مربی را فاش ننمود
"گر بکاوی سینهام حرفی نمیآید برون
از زبان تادل ره افسانه را گم کردهام "

از بیوفائی روزگار شکایت میکرد
"تهی است نسخهٔ عالم ز حرف مهر و وفا
زمانه جزو محبت از آن کتاب کشید "

ولی روبهمرفته خاموشی را ترجیح میداد
" راز دل چون سوسن آزاد نتوان کرد فاش
همچوبرگ لاله دردل داغ پنهانی بس است

و توصیه نموده است
عاشق آنست که پوشیده بود راز دلش
تنگ عشق است اگرچاک گریبان داری "

در عین حال خوددار بود
" آبی که آبرو ببرد در گلو مریز
آب از دو دیده ریز ولی آبرو مریز"

اکنون به بعضی از اشعارش میپردازیم که زبانزد عوام است :
"نظر به شاهد معنی بچشم دل دارم
"[illegible]

" باید به داغهـای نمکسود زیستــن
بودن تمام آتش و بی دود زیستـن "

" چشم تا بر هم زدی انجام شـد آغاز عمـــر
طی شد این ره آن چنان کآواز پائی برنخاست "

اینک چند نمونه از ترکیبات جدت آمیز او

" ساقی بـزم محبـت به سبکدستی ســاز
نقد هوش از دل ما برد چو ساغر برداشت "

"سر برزند ز حیف خزان نو بهار مـا
آخر شود شکسته گـل انتظـار مـا "

" آتشکدهٔ سینهٔ ما بر سر جوش است
تار مژه بر دیدهٔ ما شعله فروش است"

حالا تازگی معنی اش را ملاحظه فرمائید

" بر هر زمین که می‌نگرم سجده میکنم
خاک دیار صندل پیشانی من اسـت "

"منم که با مژه ها بستم اشک اخگر ریـز
وگرنه شعله به این تاربستن آسان نیست "

در پایان بیان برخی چند شعر از غزلش می‌آورم که آن را دوست دارم :

"ما حال دل خویش نهفتیم و نگفتیم
شب تا سحر از درد نخفتیم و نگفتیم"

با رشتهٔ مژگان همه شـب دانهٔ اشکی
از غیر نهان داشته سفتیم و نگفتیـم

" در راه محبـت بـه خیال قـدم او
هر مرحلـه را با مژه رفتیم و نگفتیـم

در سینهٔ خود راز غم عشق بـرهمـن
چون غنچه بصدپرده نهفتیم و نگفتیم

تا آنجا که مربوط به سند است مشکل است بگوئیم چگونه و در چه تاریخ زبان فارسی دری در آن دیار نفوذ یافت ــ بعضی از دانشمندان مانند پرفسور محمد غنی معتقدند که زبان فارسی، هنگام فتح سند بدست پیروان اسلام، در ۹۲ هجری، با سپاهیان عرب به سند آمد زیرا قسمت عمدهٔ سپاهیان محمد بن قاسم که در شیراز فراهم آمد از جنگجویان

ایرانی تشکیل یافته بود — برخی دیگر براین عقیده‌اند که زبان فارسی دراواسط قرن —
هجری درسند انتشار یافت زیرا یعقوب لیث که درآن هنگام درسند تسلط و نفوذی داشـ
دراشاعهٔ زبان و ادب فارسی تعصب شدیدی ازخود نشان میداد — بنا به نوشتهٔ ابن حـ
و مقدسی ، دو جغرافیدان معروف قرن چهارم هجری ، مردم سند درآن تاریخ به زبانها
سندی و عربی تکلم میکردند — بنابراین به احتمال قوی زبان فارسی در دوران حکو
غزنویان که لاهور مرکزمهم امپراطوری بود و زبان فارسی هم درآنجا رواج داشت ، به کشـ
همسایه سند راه یافته‌است ولی قدیمترین مدرک تاریخی که دردست داریم ترجمهٔ فارسـ
"منهاج الدین و الملک" معروف به "وچچنامه" است که یکنفر خارجی علی‌بن حامد کوفـ
آن را در سال ۶۱۳ هجری به اتمام رسانیده . قدیمترین آثاری که از کوششهای مردم —
بنظر میرسد اشعاریست که در قرن هشتم و نهم هجری سروده شده — شاهزادگان ارغون
ترخان که دراصل از نژاد مغول ، و مردم ادب پرور بودند علما و فضلای ایرانی‌را به دربـ
خودجلب مینمودند ،و پیشرفتی‌که طی این دوره‌نصیب زبان و ادبیات‌فارسی‌شدشگفت‌انگـ
است — در زمان شاه حسین ارغون مدارسی برای تدریس و تکمیل زبان فارسی هم افتتـ
شد — هاشمی‌کرمانی ، غروری کاشانی ، نعمت‌الله "وصلی" ملا اسد قصه خوان ،مغفور گیلانـ
ملا مرشد بروجردی ، طالب آملی و شیدای اصفهانی از جمله دانشمندان و شاعران ایرا
بودند که به سند روی آوردند — سیاست اکبرشاه حکام ایالتی را مجبورساخت که به فارسـ
مکاتبه کنند ، و دفاتر دولتی را به این زبان بنویسند — کاپیتان همیلتون که درسال ۱۱
هجری ازسند دیدن کرد میگوید که درآن زمان تنها درشهر تته که دویست هزارنفرجمعیـ
داشت درحدود چهارصد مدرسه بودکه درآنجا به جوانان ،علوم‌اخلاقی و فلسفی و سیاسـ
می‌آموختند — مولف "ذخیرة الخوانین" می‌نویسد که : "ظهور اولیاءالله و فضلاء و شعـ
درآنجا زیاد از تعداد است . . . و میتوان گفت که عراق ثانی است" .موضوع جالب درا
دوره ظهور شاعران هندو مانند مهسه چندرنیها ن قانون‌گو و پسرش شیوکرام‌تخلص،وشاعـ
های مسلمان مانند "عصمت" و "چمنی خانم" میباشد . در عهد سلطنت کلهوره ، بر اثـ
خونریزیها و جنگهای داخلی ، چون مردم متحمل شداید و مشقات سرنوشت ظالمانهٔ —
می‌شدند ، تصوف و عرفان پیشرفت سریعی نمود — دوران‌حکومت این خاندان اگرچه کو
بود ولی میتوان آن را برای شعرفارسی عصردرخشانی ازتاریخ ادبیات سندشمرد —مجالـ
ادبی و شعر خوانی درآن زمان تشکیل میشد و تشویق و ترغیبی که از گویندگان بعمل آ
سخنسرایان هندو را نیز به میدان شعر فارسی کشید — ازآنجمله منشی شیوکرام "عطا" بر
و بالچند "آزاد" . درعهد تالپوران (۱۲۵۹ — ۱۱۹۷ هـ)زبان فارسی رسمیت خودراازدا
داد ، و مدارس و مراکز تازه برای تدریس زبان و ادبیات فارسی باز گردید — چون اغلـ
پادشاهان خانواده تالپور اهل شیعه بودند ، برای ایجاد روابط نزدیکتری با ایران سعی

اصل حال پسر منشی نبی سینگ از خانواده رامچندانی بود ولی چون پدر مادرش منشی مهنداس ملکانی او را پرورش کرد خود را پسر او قرار داد ـ متاسفانه احوال این شاعر در هیچ جا پیدا نیست ـ ما فقط اینقدر میدانیم که نامبرده منشی دربار میر کرمعلی خان (۱۲۴۰ ـ ۱۲۲۷) و میر مراد علیخان (۴۹ ـ ۱۲۴۴) بود ـ بقول پسرش، منشی آوترای، که وزیر خزانه٬ تالپوران حیدرآباد سند بود و هنگام فتح سند در سال ۱۲۵۹ هجری از تحویل دادن کلید خزانه به انگلیسها انکار ورزید ،صاحبرای قبل ازفتح سند بدارالبقا رفت گویند درزندگی خود چنان محو افکار و شعر و شاعری بوده که گاهی بجای مراجعت‌به‌منزل خود در کوچه٬ ملکانی، بار به دربار در قلعه میرسید ـ دیوان غزلیات و قصاید دارد (که تا هنوز چاپ نشده) ولی امتیازش بیشتر در غزل است که غالبا به سبک و تقلید ازخواجه حافظ سروده است ـ تشبیه و استعاره، و سادگی بیان و فکر بلند را باید از مشخصات شعر وی شمرد ـ مثنوی "هیر و رانجهه" را نیز از وی میدانند ولی نسخه٬ خطی و ناتمام این داستان که ازکلک آزاد در دوران میرکرمعلی خان نوشته شده‌است گمان نکنم اثر صاحبرای باشد زیرا جائی آمده :

" من هنوز اوفتاده بر بستر — که مه روزه ام رسید به سر

خشکی روزه، گرمی روزم — بیشتر کرد گرمی و سوزم "

مگر در ماه رمضان، یک نفر هندو روزه می‌گیرد؟

اینک چند بیت را می‌شنوید که در تقلید از غزل معروف حافظ سروده است :

" روضه٬ خلد برین و جنت کوی نگار

هر دو گلزارند اما این کجا وآن کجا

انتظار روز وصل و محنت شبهای هجر

هر دو دشوارند اما این کجا وآن کجا

چشم اشک افشان ما و ابر نیسان فلک

هر دو در بارند اما این کجا وآن کجا

پشتم از بار غم وزلف نگارم از شکن

هردو خم دارند اما این کجا وآن کجا

در این شعر آزاد زیبائی یار را توصیف میکند و در عین حال ایهام را بکار برده است :

"میان‌جو میانان شور محشر میکند برپا

گرآن نازکمیان ناگاه‌گردد‌ازمیان‌پیدا"

در باره٬ رخسار تابان به محبوب گوید :

"کس ندید آتش افروخته‌درپرده‌نهان

غیر رخسار که در زیر نقاب است ترا "

ما میدانیم که روشنی ماه از نور خورشیداست ـ درحدود یکصدوپنجاه سال پیش‌آزاد این

فکر را در یک شعر چنین اظهار نموده است :

" آزاد گرچه ماه ز خور بهره میبرد

خورشید پرتویست ز ماه تمام ما "

احساسات عشق شاعر را برآن میداردکه درمطرت ، هرجا ،حسن یار را مشاهده کند ،دیدار هلال در رنگهای دلکش شفق آزاد را بیاد ناخن یار میاورد :

" یا هلالیست در شفق پیدا یا سر ناخن نگارین است ."

به محبوب خود توصیه میکند .

" تاریک دلان را منما جلوهٔ رویت

آیینه مناسب نبود بی بصران را ."

نه تنها دین اسلام بلکه تمام ادیان جهان عیادت را به عبادت ترجیح دادهاند ـ آزاد این نکته را چنین بیان نموده است :

" چون عیادت ز عبادت به یکی نقطه فزونست

بهر پرسیدن حال دل بیمار بیا ."

طولانی شب هجران را چنین بیان میسازد :

" عمرم آمد به سر و صبح وصالش نـدمیـد

ای شب هجر مگر خود سحری نیست ترا ؟"

عاقبت آه و گریهاش موثر میافتد و توجه محبوبش را بخود جلب میکند .

" گریهٔ من بدید و کـرد نگـاه کـار ما کـرد دیدهٔ تر ما ."

باری حس میکند که بر زانوی یار بخواب رفته است ـ ولی عادت سور جدائی دردل او شکی پیدا میکند و او از خود میپرسد آیا واقعا خوشبختم یا رویای وجد آمیز ، محض کار مکر یا خواب میباشد ؟

" شب بزانوی تو خواب آمد مـرا

یا بخواب اندر خیالی دیدهام "

غزلهای آزاد ، شعرای معاصرش را تحت تاثیر قرارداد ـ گویند در بار فارس پیشنهاد کرد آزاد را بعنوان شاعر پول مقداری بیشتر بدهند ولی جناب منشی که ماهانه یکصد روپیه از دربار میگرفت ، آنرا قبول نکرد و گفت :

"میر زمان کرمعلی خان است شاه مـن

کز لطف اوست فرخ و فرخنده کار مـا

آزاد شاد باش که دست عنـایتـش

از بنده پروری شده حاجت بـرآر مـا

پیش از آن ایمان راسخ به عنایت بیغایت کریم و کارساز داشت و میگفت :

" هر چه میخواهد دلت از فیض لطف حق بخواه

هم منم کاسهوکیها در این درگاه نیست ."

دکتر نبی هادی
قسمت فارسی دانشگاه علیگره

تمدن هند ایرانی

گسترش تمدن و ادبیات فارسی در کشور پهناور هندوستان از زمان ابوریحان بیرونی که در اواخر قرن چهارم هجری پا بعرصهٔ وجود گذاشت آغاز شده است. این توسعه کم و بیش هزار سال یعنی تا عصر حاضر ادامه داشته است. برای اینکه اقبال لاهوری در همین قرن ازجهان رفته و اعلمـما اگرهمدورهٔ اقبال نبودهایم بالاخره حادثهٔ وفات اورا بگوش خود شنیدهایم ــ وقتی که جریان فرهنگی را که بعنوان تمدن هند ایرانی معروف است بخاطر بیاوریم، یک جلوهٔ هفت رنگی پیش چشم مشاهده میکنیم که زیبایی و قشنگی آن از قوس قزح کمتر نیست و بهمین سبب ما داستان خود را بهفت منظره قسمت میکنیم.

جانشینان سلطان محمودغزنوی باسلجوقیان آشتی کردند، و تحت سرپرستی و حمایت آنها درآمدند، و تسلط خود را برناحیهای که مشتمل برقسمت شرقی افغانستان و شمال غربی هندوستان بود، ادامه دادند حکومت آنها تقریبا صدوپنجاه سال طول کشید تا آنکه آخرین پادشاه سلسلهٔ سلجوقیان به دست معزالدین محمدبن سام غوری ازمیان رفت. بیشرپادشاهان غزنوی از نظر سیاسی نامبردار نشدند، اما به ادبیات خدمتهای شایان کردند، و در این زمینه اسامی خود را برای همیشه یادگار گذاشتند. آنان تشویق کردند تا حکمت و اخلاق و تصوف و عرفان درشعر فارسی وارد شود ــ ما میدانیم سنایی غزنوی اولین شاعر فیلسوف و صوفی بدربارغزنوی ارتباط داشت ــ اصلا دو شهرهندوستان یعنی لاهور و ملتان درسرتاسر دورهٔ غزنوی ازجهت تمرکز تمدنی فارسی شهرت زیاد یافت و عدهٔ بسیاری ازخانوادههای اشراف فارسی زبان را بسوی خود کشانید. ما میتوانیم دانشمندان دورهٔ غزنوی را که برای تفهیم و تبلیغ تمدن فارسی درهند سعی بلیغ نمودند، به دو گروه قسمت کنیم ــ یکی آنان که بطورموقت سیر این سرزمین نمودند، و دیگر کسانیکه ازمساکن خود مهاجرت نموده برای همیشه این کشور را وطن خود ساختند.

گروه اول: سیاحان موقتی ــ آنها با سیاحتها و سفرهای خود پیشقدم و پیش آهنگ نفوذ و ورود تمدن و زبان فارسی به هند شدند، بزرگترین شخصیتی دراین زمره ابوریحان بیرونی است اگرچه بیرونی برای اظهارافکار خود بیشتر عربی را بکاربرده ولی شخصا فارسی زبان بود، و بعضی از آثار خود را ازقبیل کتاب الصیدنه بهمین زمان نوشتهاست ــ بعلاوهٔ البیرونی و تقریبا همه شاعران بزرگ محمودی بهمراهی لشکر او و در یورشهای پیدرپی از هندوستان دیدن کردند ــ منظومههایی که عنصری و عسجدی و فرخی و زینتی سرودهاند اشارتی به این امر مینماید.

زمرهٔ دوم: مهاجرین دائمی که ازوطن خود روآورده برای همیشه ساکن لاهوروملتان و نواحی آن شهرها شدند، و اینجا ثروت و دارائی بدست آوردند ــ اخلاف و اولاد آنها

زبان فارسی را از دست ندادند ، البته در راه تمدن سلیقهٔ مخصوص پیدا کردند و برای اظهار هنر لهجهٔ معینی اختیار نمودند که وجود جداگانهٔ آنها را نشان میدهد ـ آنها نخستین نمایندگان و تاسیس کنندگان تمدنی بودند که امروز بعنوان تمدن هند ـ ایرانی معروف شده است ـ ذیلاً اسامی بعضی از دانشمندان آن دورهٔ نخستین را متذکر میشویم :

(۱) ابوعبدالله نکتی ، اولین گویندهٔ فارسی است که در هند زندگی کرد ـ نکته دیهی در نزدیکی لاهور بود ـ (۲) ابونصر فارسی ـ دانشمندی بود که در لاهور مدرسه و سازمان علمی را بنا کرد و همه ثروت خود را بر آن وقف نمود ـ (۳) ابوالفرج رونی ـ او در رونه دیهی از نواحی لاهور متولد شد ،انوری و برخی از شاعران بزرگ دیگر به استادی ابوالفرج رونی اعتراف نموده‌اند ـ (۴) مسعود سعد سلمان ، شخصیت بزرگی در تاریخ ادبیات محسوب میشود ـ پدر مسعود سعد ثروت کافی برای فرزند خود گذاشت تا به آسایش زندگی کند و بشعر و ادب اشتغال داشته باشد ولی متاسفانه سرنوشت موافقت نکرد ـ مسعود در طبقهٔ آن هنرمندان بزرگ جهان است که بدون هیچ دعدغهای ازغمهای دنیاوی و زحمتهای مادی کاملا برای تخلیق افکار زندگی میکنند ـ (۵) شیخ علی بن عثمان هجویری ، صوفی و صاحب سلوک است که زندگانی خود را در لاهور بپایان رسانید ـ کتاب او کشف المحجوب نخستین کوششی است که در نثر فارسی راجع بموضوع تصوف بوجود آمد .

دومین جنبش برای گسترش تمدن و ادبیات فارسی وقتی آغاز میشود که معزالدین محمد بن سام غوری دامنهٔ فتوحات خود را بسوی هندوستان میگستراند ، و جانشین او قطب الدین ایبک شهر دهلی را پایتخت قرار میدهد ـ ازین زمان ببعد مرکز اجتماع دانشمندان فارسی زبان از لاهور و ملتان بشهر دهلی انتقال یافت ، و بر عدهٔ آنان نیز افزوده شد .ما فقط معروفترین آنها را یاد میکنیم :

(۱) رکن الدین حمزه ـ ملک الشعرای سلطان محمد غوری بود و بعلاوه آن منصب دبیری هم بعهده خود داشت و حکومت معزالدین محمد بن سام را به تدبیر خود اداره مینمود .
(۲) امام فخرالدین رازی ، یکی از فقها و متکلمین معروف زمان خود است ـ ارادت سلطان محمد غوری نسبت به رازی تا اندازه‌ای بود که وی را در سفر و حضر بهمراه خود میبرد ، و خیمهٔ او همیشه متصل خیمهٔ سلطانی نصب میشد ـ سلطان غالبا در مجالس وعظ رازی شرکت میفرمود .

(۳) معین الدین اجمیری ـ خواجه و مرشد سلسلهٔ چشتیان هند است ـ میگویند چند سال قبل از فتوحات محمد غوری در بلدهٔ اجمیر ساکن شده بود ـ شیخ اجمیری بشعر هم علاقه داشت و دیوانی را به او نسبت میدهند .وقتیکه وارد هند شد دو نفر دیگر از رفیقان صاحب عرفان یعنی قطب الدین بختیار کاکی و جلال الدین تبریزی نیز همزمان با او وارد شدند ـ هنوز مزار یکی از آنها در دهلی و دیگری در بنگاله مورد احترام مردم است ـ (۴) فخر مدبر مبارکشاه ،صاحب املاک و دارائی در دو شهر غزنین و لاهور بود ـ بیشتر اوقات

خود را صرف مطالعه و بررسی مطالب وسائل می کرد — مهمترین آثاری که از او به ما رسیده کی شجرة الانساب، و دیگر آداب الحرب والشجاعة است — مولف میگوید که در تالیف کتاب شجرة الانساب از یکهزار کتاب استفاده نمودهاست آداب الحرب و الشجاعه را باید کی از جالب ترین آثار زبان فارسی بدانیم ، زیرا کمتر کتابی است که در دورهٔ تمـدن سلامی نسبت به علم و هنرجنگ نوشته شدهباشد شگفت اینکه فخرمدبر مرد سپاهی نبود . جز مطالعه به چیزی نمی‌پرداخته است ، باز هم اطلاعات و نکات عجیبی را اظهار نموده ست که سپهسالاران و رزم آوران را به جنگ و آلات و ابزار رزم این قدر وقوف شدهاست . (۵) علی ابن حامد کوفی — شهرت این دانشمند بوسیلهٔ ترجمـه کتاب تاریخی کـه از عربی بفارسی بر گردانید باقی مانده اسـت این تاریخ حاوی تفصیلات فتح سند اسـت که تا زبان بسر کردگی محمد بن قاسم در قرن اول هجری بدست آوردند — اصل عـربی ین کتاب از میان رفته ولی ترجمهٔ فارسی که وجود دارد معروف به چچ نامه است — چچ حکمران سند و بانی سلسلهٔ حکومتی بود و عربها به پسر او داهر ابن چچ متقابل شـده و را شکست دادند —(۷)حسن نظامی اهل نیشاپور بود ، در اوائل زندگی و دورهٔ جوانی وارد دهلی شد — کتاب تاریخی او معروف به تاج المآثر مآخذ معتبری از حوادث آنروزهاو فتوحات نظامی است که ترکها در اولین مرحلهٔ اقتدار خود در هندوستان نمودند — سبک نثر او قدری متکلف و مصنوع است ولی چون برخی اشعارگویندگان متقدم را آوردهاصحاب تحقیق بالاتفاق تاج المآثر را یکی از گنجینه های مهم اشعار متقدمین میشمارند — مولف تقریبا پنج هزار شعر را درآن کتاب بدون نام شاعر جمع آوری نمودهاست—(۷) سدیدالدین محمدعوفی ،اولا بحمایت ناصرالدین قباچه درسند بسربرد و بعدا بدعوت سلطان التتمش روانهٔ دهلی شد و تا آخر عمر همانجا ماند — عوفی نخستین تذکرهٔ شعرای فارسی رابنام لباب الالباب بیادگارگذاشتهاست — کتاب دیگر او جوامع الحکایات است که ازلحاظ ضخامت باید آنرا بعنوان دایرة المعارفی معتبر یاد کنیم — (۸) تاج ریزه شاعر دربار التتمش بود و مسئولیت منصب دبیری نیزداشت —(۹)منهاج سراج جوزجانی، صاحب تاریخ عالم موسوم به طبقات ناصری است — طبقات نویسی در بین مورخین عربی از گذشته مرسوم بود ، امـا منهاج سراج نخستین کسی است که طریقهٔ مزبور را در فارسی وارد ساخت — منهاج تاریخ خود را در بیست و سه طبقه قسمت نموده است — (۱۰) عمید سنامی — شاعری بود که در عهد سلطان بلبن به اوج شهرت رسید — عمید مانند اغلب شعرای آنزمان ماموریت دولتی هم بعهده خود داشت و سلطان بلبن او را بخطاب فخرالملک نواخته بود — قصائد عمید به استادی و مهارت شاعرانهٔ او گواهی میدهد .

عهدسلاطین خلجی فقط درعرصهٔ مختصر سی سال (۱۰۳۹ — ۱۲۹۰)بپایان میرسد اما همین دورهٔ کوتاه از نظر سیاسی و فرهنگی دارای اهمیت شایانی است — شهردهلی در این زمان مرکز همه نوع اهل کمال و ملجا و ماوای دانشوران بزرگ شده بود که بعلت حملهٔ

تاتار ازنواحی مختلف آسیای مرکزی و خراسان فرارنموده بسوی این شهر آمده بودند — ما توجه‌ٔ خود را فقط بکسانی محدود میکنیم که نفوذ محوناشدنی درزندگانی فکری مردم هند گذاشته‌اند —(۱) نظام‌الدین اولیا ،سالک و عارف معروفی بود — او دردهلی زندگی میکرد ولی هیچوقت بدربارنرفت و باسلطان خلجی ملاقات نکرد — دروقتیکه کشورهند از دهشت نظامی و علبهٔ خلجی می‌لرزید ، وجود شیخ نظام الدین بهترین نمونهٔ آدمیت را بسروز میداد ، و واقعا آبروی هم کیشان خود را در نظر مغلوبین و مقهورین نگه میداشت — (۲) حسن‌دهلوی ،شاعری صاحب‌دیوان‌است و عزلیات او محتاج تعریف نیست — شهرت بیشتر او برای جمع آوری سخنان شیخ نظام الدین اولیا است که بنام فوائد الفواد بقلم آورد — این کتاب نمونهٔ عالیی از نثرسلیس، و موجب اختراع نوع تازهٔ درادبیات نثر شده‌است که آنرا ملفوظات می‌نامند و دربین صوفیان هند مقبولیت فراوانی داشته است — (۳)امیر خسرو دهلوی ، جامع فضائل و کمالات بود ، و از اغلب آثار او دانشوران فارسی زبان در نواحی مختلف جهان اطلاعاتی کامل دارند —(۳)امیر حسینی ، در قصبهٔ گردیز ، نزدیک غزنین متولد شد و سالهای درازبرای تربیت روحانی درشهر ملتان اقامت گزید — کتاب او معروف به نزهة الارواح در ضمن تعلیمات عرفان و سلوک همه جا معروف است — مخصوصا عقائدی که سلسلهٔ سهروردیه تمایل بیشتری به آن دارد ، مشروحا در این کتاب بیان شده است —(۵) قواس — مولانا فخرالدین مبارک ، که شاید شغل کمان سازی داشت ، اصلا اهل غزنین بود — او با نوشتن فرهنگ نامه در تاریخ ادبیات مقامی برای خود بدست آورد — فرهنگ قواس ازنظر قدمت پس ازلغت فرس اسدی حائز دومین مقام‌است — معاصرین قواس او را در ردیف شاعران محسوب داشته‌اند .

وقتیکه سلطنت هندوستان بخانوادهٔ تغلق میرسد ، مسطرهٔ چهارم از داستان ما آغاز میشود — این سلسلهٔ سلطنتی تقریبا تا صد سال محکم و برجای ماند — عدهٔ شاعران و نویسندگان فارسی دراین دوره زیاد است —(۱) بدرچاچ ، نیروی اندیشه و هنر خود رادر زمینهٔ قصیده صرف‌نمود — قصائد او ازلحاظ صنائع و بدائع و ایجادمعانی و اشکال‌ترکیبات مانند چیزی‌است که مناسبتی باذوق ادبی امروزندارد — ازاین رو دراین زمان بیشترکسانی که بامطالعه سر و کاردارندازفهمیدن منظومه‌های مصنوع و مرصع این سراینده درمی‌مانند— (۲)مسعود بک ، فردی از افراد خانوادهٔ تغلق بود ، درویشی را برامیری ترجیح میداد و مانند اهل سلوک زندگی‌میکرد — عزلیاتش دربین صوفیان هندهنوز مقبول‌است‌ودرمجالس آنها خوانده میشود — (۳) ضیای نخشبی ، زندگانی را بر روش سلوک و پرهیز بسر برد و اوقاتش را صرف مطالعه و تحقیق افکارمی‌نمود — او نظم و نثر هردو را بفصاحت‌می‌نوشت— طوطی نامهٔ نخشبی شهرت زیاد دارد و به بیشتر زبانهای مهم‌دنیا ترجمه شده‌است—(۲) ضیاءالدین برنی ، صاحب تاریخ فیروز شاهی ، برای اسلوب بلیغ و اندیشه های سیاسی که درکتاب خود ابلاغ نموده ، موردتوجه واقع شده‌است — اثر دیگر او فتاوای جهانداری‌است

متاسفانه برني افکار و اراني را به جهانگيران و جهانداران تلقين مي‌کند که قابل پذيرش و مقبول عقلا نيست مثلا او به فاتحان ترک تاکيد ميکند که از روش قهر و خونريزي نسبت به مفتوحان خود هيچگونه خودداري نکنند، همينطور کوتاه بيني خود را در موارد ديگـر نشان ميدهد ـ(۵)سراج عفيف ،در رديف مورخين معتبر محسوب ميشود و کتاب اوبهمان اسم تاريخ فيروز شاهي معروفاست ـ سراج عفيف آخرين پادشاه بزرگ سلسلهٔ تغلق يعني فيروزشاه را مورد مطالعهٔ مفصلي قرار دادهاست ،و روش پادشاه مزبور را تااندازهاي تعريف ميکند که بعضي ها کتاب او را مناقب فيروز شاهي ناميدهاند ـ کتاب مزبور مشتمل بر پنج قسم و هر قسم به هيجده مقدمه قسمت شده است ـ يعني ميشود گفت که اين تاريخ شامل نودباب است ـ(۶)عصامي ،تاريخي منظوم بنام فتوح السلاطين مشتمل براحوال پادشاهان دهلي بقلم درآورد ـ عصامي پس از امير خسرو دومين کسي است که بنوشتن تاريخ منظوم سعي نموده است

قسمت پنجم شامل دورههاي دو سلسله يعني سيد ولودي ميباشد ـ فعاليت ادبي در اين زمان به عظمت دورههاي گذشته نيست و شخصيتهاي برجستهٔ علمي کمترظهورکردهاند. عامل اين توقف و رکود دانش و ادب يکي حملهها و کشتارهاي تيمورلنگ بودکه شهردهلي را غارت کرد و بعد از آتش زدن با خاک يکسان ساخت ـ بعد از فاجعهٔ تيمـور سيد ها و لودي ها تا زمان دراز سعي‌کردند استحکام اجتماعي و سياسي را برقرارسازند، اما موفقيت شاياني ميسرنشد ـ مطالعهٔ آثاري که دراين دوره صدساله بوجودآمد ،کاملا متقاعد ميسازد که نويسندگان هندي بمرحلهٔ تکاملي رسيدهاند و در زمينهٔ نظم و نثر سبک جداگانهاي را يافته و پيروي کردهاند ـ ضمنا کلماتي و اصطلاحاتي آفريدهاند که نشاني از آنها در آثار نويسندگان و شاعران ايراني که پيش از ايشان مي‌زيستهاند، نيست ـ(۱)يحيي بن احمد سرهندي، صاحب تاريخ مبارکشاهي ،وقتيکه دربارهٔ اوضاع همزمان خود مي‌نويسد اطلاعات با ارزشي ذکرمي‌کند ـ البته درنوشتن نثر سليقهٔ ادبي را کمتر نشان ميدهد ـ(۲)رزق‌الله مشتاقي، مورخ و شاعر آنزمان است، تاريخ او موسوم به واقعات مشتاقـي از اوضاع معاصر پردهگيري ميکند ـ اما صريحا بنظر ميرسد که هنر تاريخ نويسي هم در اين زمـان انحطاط پذيرفته است ـ(۳) شيخ ميان بهوا ،وزير سلطان سکندر بود. سهم وافر از دانش وفرهنگ داشت ـ او بعضي ازکتابهاي طبي را ازسنسکريت بفارسي ترجمه کرد. ـ کتاب معدن الشفا که تاليف باارزش اوست اصلا نتيجهٔ مطالعات و تحقيقات عميق شيخ ميان‌است ـ معدن‌الشفا درهند مقبوليت زيادي بدستآورد ،و اغلب طبيبان هندي که برمباني طب يوناني معالجه مي‌کردند از آن سود بسيار مي‌بردند. (۴)عمرابن يحيي، دانشمند و فاضل اين زمانست. او علم موسيقي را براي تحقيقات خود انتخاب نمود و کتاب مفصلي در بارهٔ اين موضوع نوشت که به لهجات سکندري معروفاست ـ اصولا درزبان فارسي‌کتابهاي مربوط بهموسيقي بسيار نيست و از اين جهت لهجات سکندري اعتبار دارد، (۵) شيخ جمالي دهلوي، از

رموز عرفان و تصوف وقوف کامل داشت ــ مشاهدات و تجربیات خوبی از جهانگردی در کشورهای اسلامی بدست آورد ، تأثیر این مشاهدات و تجربه در آثار ادبی او آشکاراست ــ شیخ درشاعری استاد کامل بود ، اما تذکرهٔ منثور او بنام سیرالعارفین که مشتمل بر احوال زهاد و سالکین میباشد معروفیت بیشتری نسبت به شاعری و کمالات دیگر او دارد .

بابر وجانشینان او که مورخین هند آنها را بعنوان مغل و ایرانیان از لقب سلسلهٔ گورکانی یاد میکنند روابط تمدنی هند و ایران را بیش از پیش محکم ساختند ــ اصلا فعالیت تازه‌ای در زمینهٔ تمدن و ادبیات بکوششهای پادشاهان مزبور بوجود آمد که در ازمنهٔ گذشته نظیر نبود ــ حکومت این سلسله کم و بیش تا دویست سال باعظمت و شوکت ادامه داشت ــ در این دوره اصلا مرکز فعالیت شاعران و ادیبان از ایران بهندوستان انتقال یافته بود ــ بهمین جهت اغلب گویندگان فارسی ازوطن خودمسافرت نموده بدربار پادشاهان گورکانی روآوردند ــ مقصود آنها ازگردش و سیاحت بسرزمین هند بیشتر سامان تحصیل کمال وعرض هنر بود ــ طوریکه بعضی ها نوشته اند اگر ما فرض کنیم آنها فقط برای گرفتن صله و انعام میآمدند ، مانند اینست که گویا ما روحیهٔ هنرمند و فنکار را نمی‌شناسیم ــ گویندگان دورهٔ گورکانی بیشتر استادی و هنرمندی خود را بغزلسرائی خرج نمودند و درپیشرفت صنف مزبور سهم شایسته‌ای دارند ــ مااینجا فقط دوازده تن از بین هزاران نفر گویندگان نامور را اسما و رسما یاد آور میشویم :

(۱) قاسم کاهی . میگویند بیشتر از صدسال زندگی کرد ، مدت زیادی مقیم کابل بود ، با همایون پادشاه روابط دوستانه‌ای داشت و اکبرپادشاه هم احترام فوق العاده‌ای نسبت به قاسم کاهی نشان میداد ــ (۲) غزالی مشهدی ــ نخستین ملک الشعرای اکبر اعظم است ــ (۳) شیخ فیضی ، برادربزرگ ابوالفضل ، و بعد از غزالی بمنصب ملک الشعرائی فائز گردید ــ (۴) عرفی ، فیلسوف و سخنور بود و اگرچه در جوانی از جهان فانی رخصت شد ولی در استعدادتفکر و توانائی اندیشه از پیران گزیده پیشتر بود . (۵) نظیری را از لقب رئیس المتغزلین دورهٔ گورکانی یادمیکنند ، وهمین لقب اختصاصی اهمیت و ارزش اورا آشکارمیسازد ــ (۶) طالب آملی ــ ملک الشعرای شهنشاه جهانگیر بود ، وقتی که پا بعرصهٔ شاعری نهاد ، ذوق و سلیقهٔ سخن سنجی بنقطهٔ استکمال رسیده بود ، باز هم این شاعر جوان سعی نمود سرآمدمعاصرین خود قرار بگیرد ، و درآن موفق شد ــ (۷) میرزا صائب اصفهانی ــ ممتاز ترین شاعرسبک هندی محسوب میشود ــ اختصاص هنری صائب اختراع طریقهٔ تازه‌ای است که آنرا تمثیلیه میگویند ــ یعنی شاعر دریک مصراع شعر موضوعی یامسئله‌ای را مطرح میکند و درمصراع دیگر مشتمل برمثال و یا دارای دلیل برای اثبات میباشد ــ این اسلوب شعر با منطق نزدیکتراست ، ولی احساس زیبا پرستی و ذکاوت شعر میخواهد از منطق آزاد باشد ــ بنابراین صائب با همه استادی نمیتوانست درردیف محبوب ترین غزلسرایان فارسی مقامی برای خود کسب کند ــ (۸) کلیم کاشانی ، ملک الشعرای شاهجهان پادشاه ، آباد کننده

شهنشاه جهان آباد دهلی و سپاه گذار تاج محل و صاحب تخت طاوس بود. از آن جمله شاعران بود که بدریافتن شدند. او دو بار به این عزت رسید — موقع اول که اعتراض سلطانی ترکی را درباره لقب شاهجهان جواب گفت و مکته‌ای را توضیح داد که به حساب حروف ابجد رقم دهند و جهان برابر است — موقع دیگر وقتیکه شاهجهان بر تخت طاوس جلوس نمود، سعیدای گیلانی و کلیم هر دو را بزر سنجید — کلیم در غزلسرائی بیشتر روش سبک هندی را پیروی کرده است (۹) سعید گیلانی، برای همین شهرت دارد که تخت طاوس طرح نموده وی است، اما میان معاصرانش به شاعری برای شاعری شهرت و حرمت داشت — (۱۰) نعمت خان عالی در عهد اورنگزیب عالمگیر آخرین پادشاه باعظمت و نیروی گورکانی، عزت و اعتباری را بجای خود بدست آورد — عالی در شاعری طنز و شوخی را نشان میدهد که هیچکس نمیتواند از این لحاظ با او برابری کند — (۱۱) سرمد کاشانی، شاعر و سالک محدود عهد عالمگیر است و میتوان گفت که در پیشرفت صنف رباعی سهمی دارد — سرمد با داراشکوه پسر بزرگ شاهجهان و مدعی ناکام تاج گورکانی روابط دوستی داشت و جان عزیز خود را در کار سیاست فدا کرد — (۱۲) برهمن، اسمش چندر بهان است در علوم و حکمت هندی فاضل بود، و بیشتر اشعارش حکمی است.

آخرین دوره فعالیت ادبی در هند محتوی دو قرن است (سنه ۱۷۰۷ تا سنه ۱۹۳۸) که اغتشاشات سیاسی و اجتماعی در سرتاسر این زمان جریان داشت — انحطاط امپراطوری مغل بیگونه عوامل پررحمت را بپرورداد — یکی حمله‌های زننده نادرشاه و احمدشاه ابدالی بود — دوم بغاوتهای داخلی کشور آرامش مردم را زیروزبر ساخت — و سوم هرج و مرج عمومی و خلاء سیاسی موقعیتی برای یک ملت تاجر پیشه بیگانه غربی فراهم نمود تا برکشور پهناور هند تسلط سیاسی خود را محکم سازد — آن مقتدرین بیگانه درسنه ۱۸۳۷م / ۱۲۵۳ هـ زبان فارسی را که زبان رسمی و اداری بود برانداخت، و جای آن زبان خود یعنی انگلیسی را اندک اندک رواج داد — دانشوران معدن فارسی در هند نمیتوانند تاریخ مزبور را از خاطر خود محو کنند — اثرات زیان آوری که در نتیجه آن تغییر بوجود آمد صریحا محسوس و مشهود بود — معهذا چاپ کتابها در همان دوره رواج گرفت و هزاران کتاب فارسی در هند چاپ گردید — این آخرین خدمت بزرگی بود که در هندوستان نسبت به تمدن و ادبیات فارسی بعمل آمد — اکنون اگر نظری به شخصیات ادبی این زمان بیفگنیم فقط سه نفر دارای نبوغ فکری و ارزش هنری بودند و پایبردار شدند. (۱) میرزا عبدالقادر بیدل عظیم آبادی، اسلوب شاعری را پوشش تازه آشنا ساخت — بیدل فیلسوف بود و با نیروی ابتکاری خود جهان شاعری را بالاتر برد و زیباتر کرد — (۲) میرزا اسدالله خان غالب دهلوی، آخرین نماینده تمدن باشکوهی در هند بود که آثارش در شخصیت او میدرخشید — در همانحال لهجه او از طلوع عصر تازه خبر بداد، و خاطره ها را از امیدها و آرزوهای نو مجددا زنده ساخت — غالب بوسیله شاعری که میگویند زبان دل است احساسات و افکار را بحرکت و هیجان میآورد

و اندیشه را روشنی می‌بخشید بهمین جهت غالب نزد ما ارزش فوق العاده‌ای دارد —(۳) اقبال‌لاهوری، ترانهٔ دل‌انگیز خود را وقتی بلندکردکه استعمارغربیها ازسیاست و حکمرانی مادی گذشته نزدیک بودقوای روحانی‌مارا سلب و مفتوح کند— اقبال بعدازسیدجمال‌الدین افغانی شخصیت، بزرگی درطبقهٔ روشنفکران شرقی‌بودکه با نیروی اندیشه و جرأت حکیمانهٔ خود عوامل اساسی تمدن غرب را مورد انتقاد و اعتراض قرار داد، و از عظمت و پایداری آن انکار صریح کرد — در نتیجهٔ آگاهی و رهنمائی اقبال از مرعوبیت تمدن غربی نجات می‌یابیم و اعتقادات ورشکستهٔ خود را در بارهٔ ارزشها و اقدار قدیمی نیاکان خود مجددا درست و محکم میسازیم .

بررسی مزبورما را به نتیجه‌ای میرساندکه تمدن هند—ایرانی بیشترازهم درخشندگی و نبوغ خود را درزمینهٔ ادبیات منعکس نموده‌است — هنر دیگری که بعد ازادب و شعرمورد توجه قرار گرفت معماری بود — موسیقی هم گاهی اوقات نیروی تخلیقی هنرمندان را بخود جلب می‌نمود، و بعلاوه پادشاهان و امرای اهل ذوق صوفیان با صفا نیز حامی و سرپرست موسیقی بودند، و حتی بعضیها برقص هم‌التفات می‌فرمودند — متاسفانه هنر درام و صحنه سازی‌که روایات آن درهند قدیمی‌وجودداشت و دراجتماع هندیهارایج بودطبقات هنرمند فارسی زبان را متاثر نساخت — کسانیکه روایات و ارزشهای تمدن هند — ایرانی را تشکیل میدادند فقط شاعری و مخصوصا سرودعاشقانه را سرچشمهٔ الهام می‌شمردند، و احساسات زیبا پرستی و حتی انگیزه های اخلاقی آنها بوسیلهٔ همان نوع شعر تسکین میگرفت .

نکتهٔ دیگر اینست که آثار ادبی هندوستان نتیجهٔ کوششهای مردم‌گوناگون بوده‌است یعنی بعلاوهٔ ایرانیان کسانی دیگر ازقبیل ترکها و افغانها و هندیهاهم درتشکیل و تخلیق آن سهیم‌بودند — بنابراین درست است اگر ادبیات فارسی هند میراث مشترکه‌ای محسوب بشود — اصلا این سرمایهٔ ادبی را میتوان به گلدانی مانند کرد که گلهای رنگارنگ در آن جمع آوری شده بودند .

هندوستان صرفنظر از عوامل هوا و محیط جغرافیائی و اوضاع طبیعت سرزمینی است که ازقرون متمادی حکمت‌و هنر و دانش و فرهنگ درآنجا پرورش یافته‌است— ادبیات‌فارسی هندی حتما اثرات آنرا قبول‌کرد — این عکس‌العمل موجباتی رافراهم‌آورد تا سبک و آهنگ ادبیات فارسی هندی از ادبیات ایرانی ممیز و مجزا بشود .

خوبیهای اختصاصی ادبیات هند — ایرانی را هنوز دانشمندان محقق در استعمال اصطلاحات و ایجادترکیبات و بکاربردن تشبیهات و استعارات‌کشف ننموده‌اند— اصلا ارزش گویندگان هندی درپرده‌گیری ازنکات فکری‌است — مثلاآنها به نکته‌ای پی‌بردندکه‌باوجود گوناگونیهای رنگ و رسوم و ادیان و زبان و بیان ملل روی زمین بالاخره حیات یکیست — همینطور اگرچه زندگانی آدمی درمیان دو نقطهٔ تولد و مرگ محدود و مقصور است، بازهم لذتهای صلح و دوستی و امن و آشتی بی‌اندازه و بیکران میباشد .

روابط فرهنگی هند و ایران پیش از مغول

حافظ غلام مرتضی

روابط فرهنگی هند با سایر کشورهای جهان استوار است اما این روابط با ملت ایران استوارتر و محکم تر است زیرا سکنه این هردو کشور از روی نژاد آریائی هستند و به همین جهت در دوره باستان هند را آریاورت میتامیدند و ایران را آریانا میگفتند و بعد از مرور ایام ایران نامیده شد ،بالجمله نتیجه همین یگانگی نژاد است که هردو ملت ایران و هند درشکل و صورت ،زبان و گفتگو و اوضاع و اطوار بایکدیگرخیلی متشابهاند و بین اینها روابط سیاسی و بیش ازآن روابط فرهنگی و علمی وجود دارد ،و این روابط خیلی قدیمی است مثلا دراواخر دوره ساسانیان برزویه حکیم به هند آمده و کتاب مشهورکلیله و دمنه راکه مشتمل برمضامین ادبی واخلاقی است باخود بما یران بردودرآنجا اززبان سانسکریت بهپهلوی برگردانده شد ــ این کتاب بین ایرانیان و تازیان چنان شهرت و قبول عامه گرفت که دردوره خلافت عباسیان ابن المقفع آن را بعربی ترجمه کرد و بعد از چندی چند بار بفارسی ترجمه شد .

پیش ازآن درزمان اردشیر و شاپورکتابهای طبی و فلسفی اززبان سانسکریت به پهلوی نقل گردید ، و ازطرف دیگر کتابهای ریاضی و هیئت ازیونان اولا به ایران و باختر رسیده سپس از آنجا به هندوستان منتقل شد و درعلم نجوم و هیئت معاصرهندی اثرمهمی گذاشت بطوریکه اولیری در کتاب خود بنام "چطور علوم یونان به عربها منتقل شد" مینویسد :

"دردوره حکومت سلسله گوپتا پاتلی پوسترا مرکزمطالعات علمی گردیده بود .مخصوصا درهیئت و ریاضی و این دو علم بطورحتمی دارای همان نفوذ یونانی است که در اسکندریه به دانشکده های معاصر رایج بود ."

بعدازاسلام این روابط فرهنگی محکم ترگردید اما درین زمینه بحث مفصل درین مقاله مختصر ممکن نیست ، ازین رو صرفا نکات عمده را درین مورد پیش میکشم ــ نخستین باید این نکته را خاطرنشان ساخت که درچهار سده اول ایران را وضعی مستقل باقی نمانده بود ایران نیزهمچو کشورهای دیگرتحت تسلط خلفای امویان وعباسیان قرارداشت ــ ازاینجهت درین دوره روابط هند با ایران سرراست نبوده بلکه بواسطه تازیان بود ــ البته بعد ازین چهار سده روابط فرهنگی و سیاسی بین هند و ایران سرراست آغاز میشود .

در اوایل سده پنجم هجری سلطان محمود غزنوی چند بار بهندوستان حمله آورد درین یورشها عدهای ازشاعران غزنین بااو همرکاب میبودند از آنجمله ملک الشعراعنصری و فرخی بطور ویژه بشمار میآیند . این شاعران در قصائد خود از یک طرف ستایش محمود کردند و از طرف دیگر شارح اوضاع و احوال این بودند مثلا قصیده عنصری که مطلعش به این مصراع آغاز میشود "شنیدهای خبر شاه هندوان جیپال"

ازین قبیل است قصیده فرخی که به این مطلع شروع میشود :

فسانه گشت وکهن شد حدیث اسکندر　　　سخن نو آر که نو را حلاوتی است دگر

درسال ۴۰۸ هجری هنگامیکه محمود خوارزم را تسخیر کرد ، عده کثیری از شورشیان
بکشت و بسی مردمان را تبعید کرد — از آنجمله که تبعید شدند یکی بیرونی بود که در
بی سال ۴۰۸ هجری بهند آمد و با دانشمندان هندی مصاحبت و معاشرت اختیار کرد و
تنها ازعقاید و فلسفهٔ هندیان استفاده بسیار کرد و زبان سانسکریت را آموخت بلکه هم
ان را درریاضی و هیئت اسلامی درس داد — ازجملهٔ آثار معروف او کتاب "تحقیق ماللهند
مقولة مقبولة فی العقل او مزدولة " است که بر ذکر عقاید و رسوم هندوان مشتمل است
از تبحرعلمی و دانشمندی بیرونی پاندتان این کشورچنان مسحورومفتون شده بودند
پشان بیرونی را خطاب "ساگر" دادند (دریا را بزبان هندی ساگر میگویند)او برخی از
بهای عربی را به سانسکریت نقل کرد چون المجسطی ،اقلیدس و رساله ای دربارهٔ اصطرلاب
لاوه براین هرجا که بیرونی در هند اقامت داشت طول البلد و عرض البلد آن مقام را نیز
وم کرد چون پشاور ،ملتان ،لاهور و سدنه و غیرآن — همهٔ این تحصیلات درکتاب معروف
انون مسعودی "مندرج است که درسال ۱۹۵۵ مسیحی بمخارج حکومت هند ازدائرة المعارف
یدرآباد در سه مجلد بچاپ رسیده ، بالجمله دو کار مهم از بیرونی مخصوصا لائق ذکر
ت : اول تالیف کتاب الهند که برای کشف تاریخ سیاسی و اجتماعی هند در سده پنجم
یع یکتا است — دوم آنکه درسال ۴۱۷ هجری هنگامیکه محمودغزنوی سند را متصرف شد،
یرونی مساحت محیط ارضی را سرانجام داد — این آزمایش دارای اهمیت بسیار است چرا
درهند این آزمایش برای اولین بار صورت گرفت و درسراسر جهان بار سوم — نخستین
ر اراتوستینیس دراسکندریه محیط ارضی را پیمود ،باردوم بفرمان خلیفه
سی مامون الرشید درصحرای سنجار این کار را بعمل آوردند و بارسوم بیرونی درپیگزار
ند برساحل دریا این کار را انجام داد — ولی آزمایش اراتو ستینیس صرفا تخمینی بودو
ر عهد مامون همهٔ وسایل حکومت برای این کار وقف شده بود و بزرگترین هیئت دانان
نور درآن آزمایش همکار بودند ، اما این شرف و افتخار به هند میرسد که در سرزمین این
نور بیرونی یکتنه بی مساعدت دولتی این کار مهم را بعمل آورد .

درین سده علمای عظام و صوفیه کرام نیز به هندتشریف ارزانی فرمودند — ازآنجمله
خ حسین زنجانی است که در لاهور تا روزگار دراز به ارشاد و هدایت اشتغال داشت واز
صاحبت با برکت او عده کثیری بهرمند شدند — در همین زمان شیخ ابوالحسن علی بن
عثمان هجویری که از بزرگان مشایخ صوفیه و از طرفداران متعصب حسین بن منصور حلاج
واقران شیخ ابوسعید ابوالخیر و استاد امام ابوالقاسم قشیری است به اتفاق سپاه سلطان
محمود به هندوستان آمد و درلاهور اقامت گزید و دهمین شهر کتاب "کشف المحجوب" را
درخواست شیخ ابوسعید هجویری غزنوی تالیف کرد — بالاخر درسال ۴۷۵ هجری این
جهان ناپایدار را بدرود نمود وآرامگاه او در لاهور تا امروز زیارتگاه خاص و عام است .

از زمرهٔ شاعران که در سده ...

سلمان بود — درباره او بعضی از تذکره نگاران برآنندکه او درلاهور پابعرصه وجودگذاشت وآباء واجداد او از ایران به هند عزیمت کرده بودند ولی عوفی در لباب الالباب نوشته است که او خودش ازهمدان آمده مسعودسعدسلمان معمولا اولین شاعرهندی فارسی گوبشمار میرود — افزون براین او بهتازی و اردونیز اشعاری سروده است و اورا سه دیوان بوده .فارسی تازی و اردو — ازینجهت او اولین شاعراردو که صاحب دیوان بودمحسوب میگردد — ازجمله شاعران این دوره ابوعبدالله روزبه بن عبدالله النکتی اللاهوری است که در هند متولد شده اما اسلاف او از ایران به این کشور مهاجرت کرده بودند — ابوعبدالله النکتی شاعر دربار سلطان مسعود جانشین سلطان محمود غزنوی بوده است .

چون سلطان محمود ازفتوحات هندوستان فراغت یافت باامرای ایران وآسیای میانه بر سرپیکار شد — درآن معرکه ها محمود از لشکریان هندی هم کمک خواست و یک سپاه مشتمل بردلاوران صف شکن هندی فرستاده شدکه درآسیای میانه دوش بدوش باسپاه غزنوی علیه دشمنان محمود نبرد آزماشد — سپاهیکه ازهند عزیمت ایران کرده سپهسالار آن تلک نام داشت بطوریکه شادروان پاندت جواهر لعل نهرو در کتاب خود "کشف هند" آورده ، واقعه دیگرکه درین مورد ذکر کردنی است اینست که هنگامیکه سلطان محمود درآسیای میانه با یکی ازحکمرانان بجنگ مشغول بود بعضی ازراجگان هند باو پیام فرستادندکه اگراحتیاج کمک افتد ما خود بیاییم یا کسی را با چندین هزار لشکریان بمنظور مساعدت بفرستیم زیرا ما نمیخواهیم که تو از دست غیر جز از ما شکست خورده باشی این حکایت بر علو همت و عظمت پادشاهانه راجگان هنددلالت میکندکه درموقع حاجت هم ازکمک دشمان خودداری نمیکردند .

پس ازمرگ سلطان مسعود علامات زوال و اضمحلال درسلطنت غزنوی پدیدارگشت چرا که سلاجقه و غزان پیاپی برغزنین تاخت میآوردند و سکون وآرامش در پایتخت غزنین از بین رفت — ازینجهت دربار غزنین به لاهور منتقل شد و عده کثیری از علماء و شعراء در دربار آخرین تاجدارسلطنت غزنوی خسرو ملک جمع شدند — ازآنجمله افتخارالشعراء جمال الدین خسروی و سدیدالدین غزنوی مخصوصا قابل ذکراند — درزمان همین خسروملک عالم معروف و کاتب مشهور یوسف بن محمد دربندی به لاهورآمده که بنا بر تبحر در فلسفه و حکمت به لقب "جمال الفلاسفه" شهرت داشت .

در همین دوره خواجه معین الدین چشتی از ایران به هند تشریف ارزانی فرموده و در اجمیر اقامت گزید و درین کشور بنای سلسله چشتیه گذاشت .

دراواخر سده ششم غوریان برهندوستان یورشها شروع کردند و در سال ۵۸۳ هجری شهاب الدین محمدغوری برلاهور استیلا یافت و خسرو ملک را دستگیر کرده سلسله غزنوی راخاتمه داد — پس ازآن همه شاعران که در دربار خسروملک جمع شده بودند به دربار غوریان پیوستند — اما مهمترین واقعه این دوره تشریف فرمائی امام فخرالدین رازی

است که ازبزرگترین استادان فلسفه و حکمت بشمارمیرود دربارهٔ او مولانای روم از راه طنز گفته :

گر به استدلال کار دین بدی　　　فخر رازی راز دار دین بدی

امام رازی همراه باسپاه شهاب الدین محمد غوری به هند آمد چنانکه درتفسیرکبیر در ضمن تفسیر و تشریح سورهٔ هود مینویسد که چون من بهندوستان وارد شدم دیدم همه مردمان آن کشور در خداوندی ایزد متعال متفق‌اند ـ تشنگان علم و فن از اطراف واکناف عالم به مجلس درس اورسیده استفاده میکردند ـ شهاب‌الدین‌غوری خودش نیز به مجلس وعظ او حضور می‌یافت و بسا بر او چنان رقت طاری میشد که در مجلس زار زار میگریست ـ روزی امام رازی او را مخاطب کرده این قطعه بخواند :

اگر دشمن نسازد بـا توای دوست　　　تـرا باید که با دشمن بسازی

وگرنه چنـد روزی صبر فـرمـــا　　　نه او ماند نه تو نی فخر رازی

در سال ۶۰۲ هجری شهاب الدین غوری بشهادت رسید ـ بعد از آن دراین کشوریک سلسلهٔ حکومت مستقل وآزاد آغاز شد و قطب‌الدین ایبک مسند آرای حکومت گردید ـ از جمله علماء و فضلایی‌که دردورهٔ قطب‌الدین ایبک ازایران به هندمسافرت‌کردند بهاءالدین اوشی ، جمال الدین محمد ، قاضی حمید الدین محمودی وقاضی وجیه الدین کاشانی بویژه قابل ذکراند ـ بعلاوهٔ آنها فخر مدبر مولف آداب الحرب و الشجاعه و حسن‌نظامی‌که‌بنام قطب الدین ایبک تاج المآثر تالیف کرد ، به هندوستان آمدند .

پس از وفات قطب الدین ایبک حکومت هند بر دو قسمت منقسم شد . قسمت مولتان زیر اقتدار ناصرالدین قباچه قرارگرفت و قسمت دهلی و بدایون تحت تسلط شمس‌الدین التتمش بیامد ـ دانشمندان و فاضلان که از ایران به دربار قباچه رسیدند بقرار ذیل‌اند : سید الافاضل مجد الدین ، شمس الدین کاتب بلخی ، فخر الشعراء ضیاء الدین سجزی ، الصدر الاجل بفروش ، نورالدین محمد عوفی مولف لباب الالباب ،وزیر قباچه عین‌الملک حسین اشعری و مولانا قطب‌الدین کاشانی ـ تذکره نویسان آورده‌اند که عوفی تاسال ۶۲۵ هجری درخدمت قباچه بود و هنگامیکه ناصرالدین قباچه مغلوب‌سلطان‌شمس‌الدین‌التتمش شد وخود را در رودخانه سند غرق کرد ، عوفی بخدمت التتمش درآمد و دردهلی اقامت گزید ـ همچنین شیخ جمالی درکتاب خود بنام سیرالعارفین نوشته که درآن زمان که‌مولانا قطب الدین‌کاشانی به مولتان رسید قباچه اورا ازعزیمت دهلی مانع‌آمد و برای‌اومدرسه‌ای بنا کردکه درآن به تدریس و تعلیم‌اشتغال داشت ـ مزید بران یک جامع جداگانه بساخت که درآن خودش حاضر شده پس قاضی مزبور نماز میکرد ـ درسال ۶۲۴ هجری قاضی منهاج سراج جوزجانی ازایران بهندوستان مهاجرت‌کرد و دردربار ناصرالدین قباچه اقامت گزید و بفرمان او به ریاست مدرسهٔ فیروزی منصوب‌گشت و بعدازآنکه کشورقباچه بدست التتمش افتادقاضی منهاج سراج بخدمت او درآمد و دردربار او به مناصب‌عالی ارتقاء یافت‌وکتاب

"طبقات ناصری"را بنام ناصرالدین محمود پسر شاه التتمش نوشت وکتاب "جامع الحکایات"را بنام وزیر التتمش نظام الملک محمدبن ابی سعید جنیدی نگاشته .

درین دوره مشائخ صوفیه که ازایران به هند تشریف ارزانی فرمودند مهمترین ازآنها بدینقرار اند شیخ و قطب الدین بختیار کاکی ، سید نورالدین غزنوی ، شیخ جلال الدین تبریزی و شیخ بهاءالدین زکریاملتانی ـ همدرین امام شیخ فخرالدین عراقی که از بزرگترین عارفان و غزلسرایان قرن هفتم است ازهمدان همراه جمعی ازقلندران بهندوستان سفرکرده است و درلاهور بخدمت شیخ بهاءالدین زکریا درآمد و ازاو استفاده بسیارکرد ـ شیخ مزبور عراقی را خرقهٔ خلافت عطا کرد و دختر خود را بزنی به وی داد ـ عراقی درباره شیخ این بیت سروده است :

پرسی اگر از جهان کیست امام الانام   نشنوی از آسمان جز زکریا جـواب

پس از وفات شیخ مطابق وصیت او عراقی به جانشینی اش برگزیده شد ولی بر اثر حسادت درویشان و مریدان دیگر هندوستان را ترک گفت .

بعداز شکست ناصرالدین قباچه شیخ بهاءالدین زکریا درمولتان باقی ماند ولی مشائخ و صوفیه دیگر بدهلی تشریف بردند ـ حالا هیچ رونق و بهجت در مولتان باقی نمانده و دهلی بیش از پیش رونق گرفت و میتوان گفت که در واقع قبة الاسلام گردیده و بسیاری از علمای کرام و فضلای عظام نه تنها از ایران بلکه از همهٔ اطراف و اکناف جهان روبه دربار التتمش آوردند بطوریکه عصامی در فتوح السلاطین گفته است :

بدهلی چنان تختگاهی بساخت   سپاهش دراقصای آن ملک تاخت
بسی سیـدان صحیـح النسـب   رسیدند در وی ز ملـک عـرب
بسـی عالمـان بخـارا نـــژاد   بسی عابد و زاهـد از هر بـلاد
حکیمـان یونان طبیبـان روم   بسی اهل دانش ز هر مرز و بوم
دران شهر فرخنده جمع آمدنـد   چو پروانه بر گرد شمـع آمدنـد

ازجمله علمای ایران که درآن ایام به هند مسافرت کردند ملاعماد الدین و ملا جلال الدین مخصوصا قابل ذکراند محمدقاسم فرشته درتاریخ فرشته آورده که در ایامیکه سلطان شمس الدین به بغداد در ذل رقیت بود درخانهٔ صاحب او جمعی ازدرویشان مجلس داشته و ذوق سماعیکه که اهل حال را میباشد میکردند ـ سلطان شمس الدین در آن مجلس همه شب بر سرپا خدمت میکرد و سرشمع میگرفت وقاضی حمیدالدین ناگوری عمدهٔ آن مجلس بود ـ چون خدمت سلطان شمس الدین التتمش درویشان را خوش آمد نظربروی انداختند ـ حضرت حق سبحانه و تعالی به برکت آن نظراو را بدرجه سلطنت رسانید و بعد از عمر ها که درملک هند بر سریرسلطنت بنشست قاضی حمیدالدین ناگوری که بهندوستان آمده دردهلی به ارشاد طالبان مشغول بود ، همواره در مجلس او درویشان رقص و سرود میکردند و دو کس از علمای ظاهری که یکی را ملاعمادالدین و دیگری را ملاجلال الدین میگفتند بر

سماع انکارکرده سلطان را بران داشتندکه قاضی را ازسماع منع کند ــ سلطان قاضی راطلب داشت و به اعزاز و اکرام بنشاند وآن دو شخص از وی سوال کردند که سماع حلال است یا حرام ــ قاضی گفت اهل قال حرام و براهل حال حلال ــ بعدازآن روی به سلطان آورده گفت بخاطرمبارک سلطان خواهد بود که شبی در بغداد درویشان اهل حال سماع میکردند و شما به امر صاحب خود درآن شب خدمت مجلس کرده سر شمع میگرفتند و درویشان نظر بر شما انداختند و شما به برکت آن نظر باین دولت رسیدید ــ سلطان را این معنی بخاطر آمده رقت کرد و قاضی را بردخود نشانده نواخت و سلطان بعد ازآن ازسماع لذت گرفتی و نفس درویشان را معتقد بودی.

در زمرهٔ شاعران که درآن عهد از ایران بهندوستان آمدند ناصری و امیر روحانی ذکر کردنی اند ــ ملا عبد القادر بدایونی در منتخب التواریخ مینویسد : مشهور است که ناصری نام شاعری از ولایت به دهلی در ملازمت حضرت خواجه قطب الدین اوشی قدس الله سره رسید ، گفت که قصیدهٔ درمدح سلطان شمس الدین گفته‌ام فاتحه بخوانید که صله معتدبه برسد ــ فاتحه خواندند و او در مجلس سلطان درآمده این مطلع برخواند :

ای فتنه از نهیب تو زنهار خواسته | تیغ تو مال و فیل ز کفار خواسته

سلطان بمجرد خواندن آن مطلع را یادگرفته مکررخواند و بعدار تمام پرسیدکه این قصیده مشتمل بر چند بیت است عرض نمود که پنجاه و سه ــ فرمود پنجاه و سه هزار تنکه سفیدبه او دادند . . . . . .و هم دربن سال (۶۲۳)امیر روحانی که از افاضل آن روزگاربود درحادثه چنگیزخان ازبخارا به دهلی آمد و درتهنیت فتوحات قصائد غراگفت ازآنجمله این ابیات است :

خبر به اهل سما برد جبرئیل امین | ز فتح نامهٔ سلطان عهد شمس الدین

کـه ای ملائکهٔ قدس آسمانهـا را | بدین بشارت بندید کلمـهٔ آمیـــن

که از بلاد ملاحد شهنشه اســلام | کشاد بار دگر قلعـهٔ سپهر آئیـــن

شه مجاهد غازی‌که دست و تیغش را | روان حیدر کـرار میکنـد تحسیـــن

در بارهٔ سلطان التتمش قاضی منهاج سراج در طبقات ناصری نوشته است :

"هرکه ازحبائل حوادث بلادعجم و نکبات کفار مغل بفضل ایزدی خلاص یافت ، بلادوملجا و مهرب و مامن حضرت جهان پناه آن پادشاه ساخت ."

سلطان‌شمس‌الدین‌درسال ۶۳۳ هجری‌داعی‌اجل را لبیک‌گفت‌سپس پسرانش‌ودخترش رضیه یکی‌بعد دیگری برتخت‌شاهی‌نشستند و درسال ۶۶۴ هجری غیاث‌الدین بلبن‌برمسند پادشاهی‌متمکن‌شد ــ دردورهٔ بلبن نیزروابط‌فرهنگی‌میان‌دوکشورهند و ایران‌همچنان‌برقرار ماندچنانچه‌درهمان‌عصرشیخ بدرالدین‌دمشقی‌کەدرفن طب مهارت‌تمام‌داشت ،ازایران‌بهند آمد ــ ضیاءالدین‌برنی دربحث‌عصرعلاءالدین‌خلجی درکتاب‌تاریخ فیروزشاهی‌مینوشته‌است :

"اوستاد الاطباء مولانا بدرالدین دمشقی درتمامی عصر علائی بوده است و دانم

اطبای شهرکتب طب درپیش او استفادت کردندی و باری تعالی او را مهارتی درطب ارزانی داشته بود که بمجرد نبض گرفتن مریض بدانستی که زحمت مریض از کجا حادث شده است و دفع آن مرض بچند چیز تعلق دارد و مریض از آن مرض شفا یافتنی است یا سپری شدنی است و اگر بول چند جانور بابول آدمی بیامیختند و در شیشهٔ دلیل انداخته آوردندی از وفور علم طب بمجرد نظر انداختن جانب دلیل تبسم کردی و بگفتی که چندجانور را بول در شیشه انداختهاند."

از جمله مشائخ و صوفیه که در آن عصر به هندوستان روآوردند شیخ برهان الدین بلخی بوده ـ ضیاءالدین برنی در ذکر سلطان غیاث الدین بلبن میتویسد:

"و بعد ازنماز جمعه باچندان کوکبه و دبدبه که او سوار شدی در خانهٔ مولانا برهان الدین بلخی فرود آمدی و تعظیم و توقیر آن عالم ربانی بواجبی محافظت نمودی"

دربارهٔ سلطان محمد پسرغیاث الدین بلبن که به خان شهید معروف است ضیاءالدین برنی نوشته است:

"خان شهید از وفور دانشی که داشت دو کرت از ملتان در طلب شیخ سعدی قاصداو عامدا کسان و خرج در شیراز فرستاد و شیخ را در ملتان طلب کرد و خواست بجهت او در ملتان خانقاه سازد و درآن خانقاه دهها وقف کند خواجه سعدی ازضعف پیری نتوانست آمد و هردو کرت بکان سفینهٔ غزل بخط خود برخان فرستاد و عدرنیامدن خود درقلم آورد."

در اواخر قرن هفتم هجری سلاطین خلجی وارث تخت و تاج شدند و در عصر جلال الدین خلجی و علاءالدین خلجی روابط فرهنگی هند و ایران برای مدت کوتاهی گسسته شد زیرا درآن زمان در اثر حمله های پیاپی مغول سرحد هند و ایران تقریبا مسدود شده بود ولی در اوائل سده هشتم این روابط فرهنگی از نو آغاز شد و رشیدالدین فضل الله مولف جامع التواریخ وارد ملتان شد و دراثنای اقامت درملتان بشیخ قطب الدین مسعود شیرازی مکاتیب نوشته است ـ علاءالدین خلجی پیش از تخت نشینی بخدمت رشیدالدین فضل الله عطریات و تحائف و هدایای دیگر میفرستاد.

درعهد محمد شاه تغلق (۷۲۵ ـ ۷۵۲) عبید شاعر، علم الدین شیرازی و نجم الدین بهند مسافرت کردند و ازجملهٔ صوفیه کرام که درآن عصر ازایران عزیمت هندکردند خواجه نجیب الدین فردوسی است که در هندوستان بنای سلسله فردوسیه گذاشت ـ شاید همین خواجه است که برای اولین بار عقیدهٔ وحدت الوجود را در هند رواج داد.

برجسته ترین علمای شیراز درسده هشتم قاضی عضدالدین ایجی مولف کتاب المواقف است که دردربارشاه ابواسحاق اینجو والی شیرازیکی ازارکان پنجگانه بشمارمیرفت بطوریکه حافظ شیرازی گفته:

دگر شهنشه دانش عضد که در تصنیف بنای کار مواقف بنام شاه نهاد

و قاضی عضد نیز با حافظ ارادت میورزید چنانکه در خطاب بیکی از شعراء گفته:

بحق سورهٔ والشمس حافظا که توئی   باعتقاد عضد شمس و دیگران دیجور

شاید همین قاضی عضداست که درسال ۷۲۸ هجری او را سلطان ابوسعید بهادرخان همراه ایلچی سلطان محمد شاه جونه با تحف و هدایا و تنسوقات بی حد و اندازه بهند فرستاد و چون سید مشارالیه تبرکات بعرض رسانید سلطان محمد شاه خواست که در حق او انعامی فرماید ، گفت که سید عضدالدین را بخزانه برند که چندانکه خواهد مال بگیرد — و چون او را بخزانه بردند هرچه الحاح و مبالغه کردند بغیر از مصحفی چیزی دیگر تصرف نکرد— سلطان محمد شاه را خوش‌آمد و تحسین همت او کرد و او را مالی بیحد و قیاس بخشید . "
(مجمل فصیحی)

شیخ عبدالحق محدث دهلوی در اخبار الاخیارآورده که "سلطان محمدبن تغلق که قاضی عضد را به دربارهندوستان طلبیده و توشیح متن مواقف بنام‌خود التماس نموده‌بود، هم مولانای مذکور (معین‌الدین عمرانی) را فرستاده بود وآثار فضل و دانش از وی آنجا بظهورآمده — و سبب نا آمدن قاضی عضد بدین دیارآن شدکه چون پادشاه عصروی شنید که قاضی قصد این حدود کند از جمیع املاک و اسباب سلطنت برآمده بخدمت وی‌آمد و التماس‌نمود که شما برتخت سلطنت بنشینید و من خدمت شما کنم غیر از منکوحهٔ خودهر چه دارم همه از آن شمااست — قاضی‌عضد چون اینهمه مروت‌وهمت ازوی دید فسخ عزیمت دیار هند نموده نیت استقامت آن دیار محکم ساخت . "

محمد شاه تغلق با فلسفه و حکمت علاقه فراوان داشت — تذکره نویسان آورده‌اند که شخصی ازایران نسخه کتاب الشفا ار ابن سینا بخط یاقوت رومی‌بخدمت وی فرستاد ،اویک لک تنکه بعنوان جائزه بدو ارسال داشت .

از جمله شعراء که درین دوره از ایران‌بدهلی مسافرت کردند بدر چاچ و جمال‌الدین بطور ویژه قابل ذکراند — روزی جمال‌الدین قصیده‌ای در ستایش سلطان گفته میخواست‌که بعرض رساند و هنوز این مطلع خوانده

خدایا تا جهان باشد نگهدار این جهانبان را

محمد شاه تغلق ابن سلطان بن سلطان را

که محمد تغلق از زیادت مانع شد و گفت "بواسطهٔ آنکه در خزانهٔ من صلهٔ این بیت که خواند بیش‌نیست" سپس خزانچی را فرمان داد که بر چهار طرف شاعر تنکه‌ها انبارکرده شود تا بسرش برسد —چون انبار کردند شاعر که نشسته بود بر پا ایستاد — سلطان رااین شیوه خوش‌آمد و حکم داد تا مال زیاد آورده تا بسرش انبار کردند .

ازجمله شعرای دربار فیروز شاه تغلق شاعری بود بنام مطهرکه تا مدت دراز دردربار شاه شجاع علم سخنوری برافراخته بود .

درهمین سده هشتم مولاناجلال‌الدین رومی شاگرد مولانا قطب‌الدین رازی بهند آمد و به ریاست مدرسه فیروز شاهی منصوب گشت — از دانشمندان دیگر که درین دوره عزیمت

هندوستان کردند مولانا نجم‌الدین سمرقندی است که به فرمان فیروزتغلق بریاست مدرسه بالا بندسیری سرفرازگردید ــ همدرین ایام صدرالشریف سمرقندی و میرمحمدمنجم‌بدخشی عزیمت هند کرده به دربار سلطان علاء الدین حسن کانگوی بهمنی پادشاه دکن رسیدندو سلطان مزبور "صدر الشریف سمرقندی را برنسبت قدیم بمنصب صدارت و میر محمد منجم بدخشی را بمنصب قضای عسکر سرفراز گردانید . "

مشهورترین شاگرد مولانا قطب الدین رازی ملا سعد الدین تفتازانی است که از وفور دانش و فضل به لقب علامه موسوم بود ، اگرچه او خودش بهند نیامده ولی عده کثیری از شاگردانش عزیمت هندکردند معروفترین ازآنها میرفضل الله اینجو است که درعصرمحمود شاه بهمنی به منصب صدارت سرفرازگردید ــ مولف تاریخ فرشته نوشته که "ازبرکت‌میرفضل الله اینجو که از شاگردان خوب ملا سعد الدین تفتازانی است آن شهنشاه بینظیر اینهمه سب حیثیت و فضیلت نموده بود . "

فضلای دیگر نیز از ایران به دربار فیروز شاه بهمنی رسیدند از آنجمله حکیم حسن گیلانی و سیدمحمود گازرونی مخصوصا قابل ذکرهستند ــ مؤلف تاریخ فرشته آورده که "در سنه عشر و ثمانمائه سلطان فیروزشاه که ازعلم ریاضی و هندسه وقوف تمام داشت و سرآمد علمای زمانه نزد وی جمع‌آمده بودند حکم فرمودکه دربالا گهات دولت‌آباد رصد بنددند درینصورت حکیم‌حسن گیلانی و سیدمحمود گازرونی که بمزید دانش‌امتیاز داشتند باتفاق جمیع علماء بآن امر مشغول شدند . "

این روابط فرهنگی و علمی یکطرفه نبوده بلکه عده کثیری از طالبان علم و هنـر از هندوستان بمنظور اکتساب فیض به ایران نیز مسافرت کردند مثلا مولانا ثناءالله ملتانی‌که ستادفتح الله ملتانی‌وشیخ سماءالدین دهلوی‌است‌بغرض استفاده از میرسیدشریف‌جرجانی عزیمت ایران‌کرده ــ همچنین دیگری ازفضلای پنجاب به نام‌کمال الدین به ایران‌سفرکرده درخدمت میرمشارالیه تحصیل علوم و استفاده بسیارنموده و از آنجا بازگشته درهندفلسفه حکمت را از نو رواج داد .

محمود شاه بهمنی بتوسط‌میرفضل الله اینجو حافظ را بدربار خویش خوانده و مبلغ معتنابه برای مخارج سفرآن بزرگوار تقدیم داشت ولی خواجه قسمت اعظم آن وجه را در شیراز بخش‌کرده و از راه لار بطرف هندوستان رهسپار گردید ــ درین راه یکی از دوستان خود را دچارفقر و بینوائی دیده بقیه خرج سفر را بدوداد و مبلغی از دو نفر تاجر ایرانی خواجه زین العابدین همدانی و خواجه محمد کازرونی که هم عازم این دیار بودند بقرض رفته ــ بالاخره به جزیره هرمز رسیده و کشتی‌کرایه نمودولی حرکت‌کشتی بواسطه بادهای ناموافق و تلاطم‌دریا بتاخیرافتاد ــ خواجه ازمشاهده امواج کوه پیکر و غرش سهمگین دریا که کشتی‌ها را چون گرد و بازیچه خویش قرارمیداد ،متوحش شد ــ پس فسخ عزیمت فرمود این غزل را توسط‌تجار نامبرده‌بدان پادشاه فرستاد وخود بسوی شیراز روانه شد :

دمی با غم بسر بردن جهان یکسر نمی‌ارزد بمی بفروش دلق ما کزین بهتر نمی‌ارزد

مولف تاریخ فرشته مینویسد "چون این غزل بمیر فضل‌الله اینجو رسید روزی تقریری کرده درمجلس سلطان محمود قصه خواجه را از آمدن به هرمز و برگشتن وغزل فرستادن بتفصیل بازگفت ، سلطان محمود شاه فرمود چون خواجه بقصد دریافت مجلس ما قدم در راه نهاده بود و فرض است که او را از فیض خود محروم نسازیم پس ملا محمد قاسم مشهدی را که از فضلای آن دولتخانه بود هزار تنکه طلا تحویل نمود تا انواع امتعه هند خرید کرده برای خواجه بشیراز برد . "

همچنین غیاث الدین اسکندر پادشاه بنگاله نیز خواجه را به دربار خود خواند واو نیز درین غزل اشتیاق خود را بملاقات پادشاه نشانداد :

ساقی حدیث سرو و گل و لاله میرود وین بحث با ثلاثه غساله میرود

شکر شکن شوند همــه طوطیــان هند زین قندپارسی که به بنگاله میرود

ازین غزل بصراحت معلوم نمیشود که آیا سلطان مزبور او را به هندوستان دعوت کرده است یا خیر ولی اشکال درینجا است که آن پادشاه در سال ۷۹۲ هجری بسلطنت رسید و اگر خواجه را دعوت کرده باشد باید گفت که آن دعوت قبل از عروج بر اورنگ پادشاهی بوده است .

مؤلف تاریخ فرشته در بارهٔ خواجه ملک التجار محمود گاوان وزیر با کمال سلاطین بهمنیه مینویسد که "او همیشه بجهت افاضل عصر خود به خراسان و عراق تحفه و هدایـا میفرستاد و سلاطین خراسان و عراق عاشقانه باو التفات میفرمودند و مولانا عبدالرحمن جامی قدس سره مکاتیب باو میفرستاد و اظهار نیاز میکرد و حضرت مخدوم نیز نظـر بر عقیده و اخلاص او داشته مفاوضات مرسول میداشت که در منشآت او موجود است و در میان قصائد مولانا جامی قصیده ایست که مخصوص بنام او کرده است و مطلعش اینست بیت :

مرحبا ای قاصد ملک معانی مرحبا الصلا کز جان و دل نزل تو کردم الصلا

و در آنجا نیز فرموده است :

هم جهان را خواجه و هم فقر را دیباچه اوست

آیت الفقر اســت لاکن تحـت استار الغنـــ

و در قطعه دیگر فرموده :

جامی اشعار دلاویز تو جنسی‌ست لطیف بودش از حسن بود لطف معانی تــارش

همره قافلهٔ هند روان کـن که رسـیــــد شرف عــز و قبول از ملـک التجــارش "

رساله ریاض الانشاء تالیف محمود گاوان که حاوی مکاتیب مولانا جامی است ، درین نزدیکی در حیدرآباد دکن بچاپ رسیده است .

درسده نهم هجری شیخ جمالی شاگرد رشید شیخ سماء الدین دهلوی به ایران مسافرت کرد — بجا بود درینتخیبالتوار نرمینم سح که شیخ جمالی سیاحت بسیار کرده و بصحبت

مخصوص عارف جامی قدس الله سره رسیده و مبض نظر و شرف قبول ازایشان یافته و اشعار خود بملازمت آن حضرت گذرانیده و این بیت ازوست :

ما را ز خاک کویت پیراهنی است برتن وان هم ز آب دیده صد چاک تا بدامن

درآن عصر مولانا جلال‌الدین دوانی مرد ادیب و حکیم و عارف‌بوده و بجهت وفور دانش و عمل ملت ایران او را به لقب محقق همچو محقق طوسی سرفرازکرده ـ محقق مزبور بنام سلطان محمودشاه گجراتی رساله‌ای موسوم به انموذج العلوم تالیف‌کرد و بواسطهٔ یکی از شاگردانش میرشمس الدین محمد آن را بخدمت سلطان نامبرده فرستاد ـ سلطان محمود شاه یک هزار درهم بعنوان جائزه برای محقق دوانی ارسال کرد ولی آن تحفه بر سر راه‌در آبی غرق شد ـ بعد از چند روز محقق مزبور رسالهٔ دیگر در بارهٔ تحقیق عدالت تالیف کرده بخدمت سلطان محمودشاه فرستاد و درمقدمه‌اش اشارتی به جائزه مفقودکرد ـ سلطان بار دیگر یک هزار درهم با هدایا و تحائف دیگر به محقق فاضل ارسال کرد .

محقق دوانی خودش بهند نیامده ولی عده کثیری از شاگردانش عزیمت هند کردند ازآنجمله خطیب ابوالفضل کازرونی ، ابوالفضل استرآبادی و ملا عماد طارمی مخصوصاقابل ذکراند زیرا سلسلهٔ بیشتر از خانواده های علمی در هند بدین بزرگواران منتهی میشود ـ دیگر از شاگردان محقق دوانی خواجه جمال الدین محمود شیرازی است که از ظلم و جور صفویان بتنگ آمده عزیمت مکه مکرمه کرده و از آنجا همراه بامیر رفیع الدین صفوی بهند آمد ـ یکی از شاگردان خوب خواجه جمال‌الدین میرفتح الله شیرازی است ـ میر فتح الله اولین استاد علم معقولی است که علمای هند را با کتابهای معقولات ایرانی آشنا کرد .

درسده دهم هجری بابر به هندوستان حمله کرد و دولت مغول هند را تاسیس کرد ـ بعد از آن روابط‌فرهنگی بین هند و ایران زیاد گشت ولی تفصیل آن در مقاله دیگر تقدیم خواهد شد ـ قطعه :

گر بمانیم زنده بر دوزیم جامه‌ای کز فراق چاک شده
ور بمیریم عذر ما بپذیر که بسا آرزو که خاک شـــده

پارسی‌گویان هند بعد از استقلال

(از قلم آقای ساتیا ناند جاوا رئیس آموزشگاه زبانهای بیگانه وزارت دفاع دولت هند دهلی جدید)

زبان شیرین فارسی تقریبا یک هزار سال پیش وارد هند شد، و با تفاق خود فرهنگ و ادبیات و معاشرت و علوم و فنون ایرانی آورد. درنتیجه آن مناسبات ادبی و فرهنگی بین هند و ایران برقرار و استوارگردید که تاریخ جهان سابقه و نظیر آن را به یاد ندارد ازعصر غزنوی تا تقریبا صد و پنجاه سال پیش فارسی زبان رسمی هند بود طبیعی است که درهند عدهٔ بی‌شمار ادبا و فضلا و شعرا و وقایع نگاران و انشا پرداران و فرهنگ نویسان بوجود آمدند. عدهٔ پارسی گویان هند چندان زیاد است که کتاب های متعددی می‌توان پیرامون آن تألیف کرد، و در حقیقت تعداد بی حد و حصر تذکره ها راجع به همین موضوع تألیف شده است. آن پیوندادبی و روحانی که امیرخسرو و عرفی و فیضی و ظهوری و غنی و صائب و کلیم و بیدل و غالب و اقبال و صدها نفرشعرای دیگرفارسی‌زبان درهندبین هند و ایران برقرار و استوارنمودند تا امروزباقیست و این امرشگفت‌آوراست که بجای‌خرابه‌ها علایم زنده آن تابه حال وجود داردتفاوت فقط این قدراست که علما و شرفا که درس و تدریس فارسی که برای شان مایهٔ صد افتخار بود بتدریج کم شدند زیرا زبان اردو تدریجا جای فارسی را گرفت و اکنون وضع این است که عدهٔ اردوگویان بی شمار است، ولی عدهٔ پارسی گویان انگشت شمار.

امروزه درهند پارسی گویان اساسا به زبان اردو و یا زبانهای دیگر شعر می‌سرایندا ما بعلت مطالعه یا ذوق طبیعی و یا تفنن طبع نیز گاه گاهی به فارسی سخن سرا می‌شوند

در زمان حاری نثر فارسی درهند کمیاب بلکه نایاب است ولی تا آنجائیکه مربوط به شعراست نمی‌توان از نزول و تراوش آن جلوگیری کرد زیرا شعر الهام‌است و اگرالهام نیست شعر نیست فقط نظم‌است. شعر درزمان زوال اقتصادی و سیاسی هم پیشرفت عجیبی می‌کند زیرا ازقصیده نویسی و چشمداشت آن توجه به حقایق زندگی‌مبذول می‌گردد و قلنبه‌نویسی و تصنع ازمیان می‌رود و شعر واقعا شعرمی‌ماند و زندگی را منعکس می‌سازددرمحیط ناسازگار بافارسی، امروزه درهند پس ازحصول استقلال پارسی گویانی وجود داشته و دارندکه‌گذشته از زبان مادری خود به فارسی هم شعر سروده و می‌سرایند و نهال شعرفارسی را درسبزه‌زار کهنه و باستانی ادبیات هند، طراوت تازگی و شادابی می‌دهند.

شما را با چندتن از پارسی‌گویان هند بعد ازاستقلال آشنا می‌سازیم ــ بنابگفته استاد مرحوم ملک الشعرا بهار:

" ساغری گیر از می عرفان هند   نوش باد پارسی گویان هند

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علامه بشیشور برشاد منور لکنوی که سخنگوئی و بویژه پارسی گوئی را از بزرگان خود به ارث گرفت در سال ۱۸۹۷ میلادی در لکنئو پا به عرصهٔ وجودگذاشت و در سال ۱۹۷۰ میلادی دردهلی بدرودحیات گفت ــ او از استادان سخن‌گوی اردو و فارسی می‌باشد ــ نه فقط به مطالعه دقیق دواوین سخنوران قدیم ایرانی پرداخت بلکه اشعار مورد پسند فارسی خود را به شعر اردو ترجمه کرد و مجموعه های شیوائی بعناوین "وجدان حافظ" و "طواف عجم" و "الهامات ایرانی" گرد آورد ــ سبک شعر منور سبک قدیمِ شعرای ایران و هنداست ــ خودش گفته که :

گلس هند زاد بوم من است   لیک در رنگ و بوی ایرانم

ازهمین شعرمی‌توان سبک این سخنور را فهمید ــ کلامش تمام‌محاسن شعرفارسی‌قدیم را داراست ــ نمونه کلامش ملاحظه شود :

هرچه گوئی تو ای عزیز بگو   آنچه ناگفتنی ست نیز بگو

حرف بر گفتنت نمی‌دارم   بجز این گفتنت که چیز بگو

* * *

خیام نیم ولی ز عشقت مستم   عطار نیم ولی صبا در دستم

دانم که تعلق من و تو این است   ازمن هستی‌تو چون‌من ازتوهستم

* * *

در غزل رنگ و آهنگ منور را ملاحظه فرمائید :

در بازار باده فروشان   من می‌رقصم جوشان جوشان

گریان بر عقل معقولان   خندان بر هوش مدهوشان

می‌آید در گوش سماعت   خاموشی از محشر خروشان

میدهد غیب چه پیغام زما نیز شنو   گفتهٔ حافظ و خیام ز ما نیز شنو

وحی از عالم اشراق منور آید   معنوی داد چو الهام زما نیز شنو

در سخن ها که نگفتند کلامت یابم   ز خموشی در و بام پیامت یابم

همه آفاق بهیک جنبش دل می‌لرزد   قوت زلزله کوشی ز خرامت یابم

منعکس صورت انجام درآغاز می‌است   زین کرشمه خبر روز قیامت یابم

* * *

آقای تلوک چند محروم در سال ۱۸۸۷ میلادی در محلی موسوم به عیسی خیل واقع در ریگزاری که اکنون درپاکستان است متولدشد و پس از یک عمرتدریس زبان اردو و فارسی و سخن وری و سخن سنجی در سال ۱۹۶۶ میلادی در دهلی درگذشت او یکی از استادان سخن بشمار می‌رود ــ کلام فارسی این سخنور بزرگ مشمول مجموعه های شعر اردوی وی

می‌باید ــ رباعی خوب نوشته ملاحظه فرمائید :

هستم به جهان اگرچه غرق عصیان	دارم امید رحمتش در دل و جان
پاینده هر چه در ضمیرم گذرد	بیننده هر چه کرده باشم پنهان

در کعبه رموز راه سوانم کرد	برکار فلک جز آه نتوانم کرد
یکسر من سفید گردید ولی	یکموئی از آن سیاه نتوانم کرد

در آخر کتابش "گنج معانی" دو بیتی هائی بعنوان قند پارسی به چاپ رسیده که خواندنی و شنیدنی است ملاحظه فرمائید :

مه و مهر و ثریا آفریدی	چه صورتهای زیبا آفریدی
گر این ها آفریدی از پی ما	چرا بی ذوق ما را آفریدی

جای دیگر می‌گوید :

سی و پنج سال عمرم به ملازمت به سر شد	سحر شباب خود را همه تیره شام کردم
شرمم به عهد پیری چه بود که در جوانی	به سگان ادب نمودم به خران سلام کردم

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ابوالفصاحت لیورام جوش ملیسانی درسال ۱۸۸۲ در یک دهکدهٔ دور دست پنجاب چشم به جهان گشود و درنزدیکی آن در نکودر درسال ۱۹۷۶ رخت هستی از جهان بربست ــ بادهٔ سرجوش و جنون و هوش و فردوس گوش و نغمهٔ سروش و شرح کلام غالب از آثارش می‌باشد ــ شاگرد حضرت داغ دهلوی، و خود، استاد مسلم شعر اردو بود ــ شعر به سبک قدیم سروده است نمونهٔ کلامش :

دل به هر ساعت جهانی دیگر است	هر زمان این را نشانی دیگر است
در بلندی پست و در پستی بلند	این زمین را آسمانی دیگر است

به هر جا بهر نظاره رسیدی	ز هر شاخی گل امید چیدی
چه سودت زین همه آوارگی‌ها	اگر در باغ دل چیزی ندیدی

ای خوشا وقتی که یاد آن رخ انور کنم	کیف خود را بی‌نیاز شیشه و ساغر کنم
در جوانی ها نگنجد مطرب آزاد من	تا به کی خود را اسیر خانهٔ بیدر کنم
فقرودرویشی مراشان شهی بخشیده است	رخت سلطانی به زیرخرقهٔ شش درکنم

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علی‌سکندرجگر مرادآبادی یکی ازغزل سرایان بزرگ و نامیوراردو زبان درسال ۱۸۹۰م

مراد آباد واقع در استان اوتارپرادش متولد شد . پدرش علی مظر هم شاعر و صاحب ن بود ـ جگر در سال ۱۹۶۰ در گذشت ـ ابیات فارسی او بعنوان "بادهٔ شیراز" در ـ شعر او "شعلهٔ طور" مسطور است .

افکار تازه و مطالب متنوع درغزل می گنجاند ـ بیشتر به سبک غزل سرایان قدیم ایرانی ندی می نویسد ـ این غزل جگر بسبک غزل نظیری است :

آواره هر نگاه ز جرم نگاه کیست	دیدن گناه ماست ندیدن گناه کیست
دیوانه وار جان نفشاندن گناه من	بیگانه وار رخ ننمودن گناه کیست
شغل گناه کردن و رقص گناه من	ذوق گناه دادن و دیدن گناه کیست
هستی تمام مستی و مستی تمام کفر	دایم نه جام و میکده کافرنگاه کیست
سر مستی ام ربود نسی دل زمینه ها	عکس نگاه پرتو زلف سیاه کیست

تاکنون مذکر پارسی گویانی شدیم که ندرودحیات گفته اند ـ حال می پردازیم به معرفی دن چند تن از پارسی گویان هندی که زنده اند :

سید عیسی نسمل سعیدی پسرسیدسعید احمد اسعد ، درسال ۱۹۰۱ میلادی درتونک قع در استان راجستان پا به عرصهٔ وجود گذاشت . در مدرسهٔ عالیه رامپور تحصیل کرد ساط علم و کیف الم "و مشاهدات تالیفات اوست و کلام متفرق پارسی مشمول مجموعه های ص وی است نمونه کلامش :

شب ها گذاشتیم به هجران که تا سحر	یک لمحه از وصال تو فارغ نبوده ایم

در این ارک ویران چو در آمدم	بگفتم کـه افسوس ویرانه ای
بگفتا که نسمل مگو این چنین	ندانی که تو نیز افسانه ای

ز گرم و سرد زمانه خبر نمی دارد	کسی که دل به تو دارد جگر نمی دارد
هزار سال ابد گر رود به صبح ازل	شب دراز محبت سحر نمی دارد

دکتر هرومل سد ارنگانی مولف کتاب پارسی گویان هند و سند مبتشره بنیاد فرهنگ ران ، در سال ۱۹۱۳ م در سند متولد شد ، تخلص او خادم است و شاعر ماهر سندی و رسی می باشد . مردیست محجوب و کم گو ، مطالعهٔ وسیع و دقیق نموده و اشعار شیوائی فارسی سروده است . این تک بیت ها از اوست :

آن که از جان سوختن پروا نداشت	از کمال سوز جان پروانه گشت

اشک غماز درد پردهٔ راز دل من	طفل آواره کجا راز نهانی دارد

گرم‌تر شد عشق من با عمر من | روشنی شمع بین وقت سحر
فلک از بار احسانت همیشه پشت خم دارد | که از عکس رخت شاید فروغ آفتابش را
گرچه بی غم دمی نمی‌گذرد | غم عالم ز عالمم دوراست

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رام کرشن مضطر درسال ۱۹۲۷ م در ککور دریک خانوادهٔ برهمن تولد یافت ـ فارغ التحصیل دانشگاه دهلی در رشته فارسی است در روزنامه اردو زبان ملدپ‌معاون سردبیر و متصدی قسمت ادبیات است. در سال ۱۹۶۳ م به ایران مسافرت نمود. این غزل فارسی از اوست :

نظارهٔ رخ رنگین آن نگار کنم | متاع زندگی خویش را نثار کنم
به سوی وادی گل می‌کشد فسون جمال | نگه به چشم غزالان فتنه کار کنم
بتان سنگ قبا را به ذوق جلوه‌گری | شریک سلسله داران سو بهار کنم
کنند رقص گر این نامیان سیمین ساق | نوا گران چمن را ترانه بار کنم
وفا نکرد دل خویشتن چو ای مضطر | دگر وفای کسی را چه اعتبار کنم

در حقیقت عدهٔ پارسی گویان هند بعد از استقلال کم نیست و می‌ترسیم که حکایت ما درازتر شود. از جمله آنها می‌توان مانی جائسی ـ هیرا لعل چوپرا ـ منوهر سهای انور ـ پرفسور سیدحسن. کرشن موهن کامی جهان ابر ـ جگن ناب آزاد ـ سید جعفر عباسی ـ محبوب الرحمن بسمل ـ زنده کول‌کشمیری ـ بارکی‌کشمیری ـ اوم‌هرکاش نحاج ـ الم مظفر نکری ـ میرمطرب‌کاشمیری ـ عبدالرحمن سانی ـ طاهره‌بانوسعید ـ فرخ سیراری‌علاهندی ـ حسن ریحانی ـ شمس‌الدین تابان و یحیی احمر سری و عبدالقادر هاشمی را نام برد. وجود آنها و دیگران که بعلت فقدان منابع و اطلاعات به نام آنها آشنا نشدیم این امررا محقق‌می‌سازدکه دلدادگان فارسی درهند وجوددارند تاحدی که به این زبان شیرین شعر می‌سرایند.

در پایان مقاله اینجانب شاید نابد جاوا که هیچ وقت ادعای پارسی گوئی نداشته و ندارم ولی گاه‌گاهی ازشیرین‌بیانی پارسی‌گویان ایران و هندملهم‌می‌شوم و ابیاتی‌می‌سرایم پنجاه و سه سال دارم ـ یک عمر توسط تدریس و انتشار مقالات و بخش گفتار ها از بخش فارسی رادیو دهلی بزبان شیرین فارسی خدمت کردهام و اشعاری سرودهام. این دو بیت از آنهاست :

حدیث ساقی و پیمانه گفتم | رموز عشق بی‌باکانه گفتم
هرآن‌چیزی‌که زاهد زان‌بترسد | همه با جرأتی رندانه گفتم

مثنوی ناهید و اختر

دکتر کبیر احمد جائسی

سلاطین تیموریان هند باوجود جهانگیری و جهانداری خود در فرهنگ پروری و علم
نوازی هم مشهور زمانه می‌باشند ـ اگرچه بابر و همایون زندگانی خود را تدرجنگ و جدل
ردند و درتسخیر کشورها و دفع دشمنان مشغول بودند ولی باوجوداین جنگ وجدل آنان
زفرهنگ پروری و علم‌نوازی غافل نبودند ـ دورهٔ شاهنشاه اکبر ازهمه حیث دورهٔ پیشرفت
و استواری بود دربن دوره درعلوم و فنون ترقی عظیم روداد ـ نه فقط شاهنشاه اکبر بلکه
ندیمان او مثل ابوالفضل ، فیضی ، حکیم ابوالفتح گیلانی و امثال آنان فرهنگ دوست و
معارف پرور بودند ـ بدین سبب در این دوره در هند همه علوم و فنون بنوع ترقی بسیار
رد درآن زمان وضع کشورایران چنین شده بود که شعرا و نویسندگان و صاحبان علم وفضل
روه گروه رو بسوی هند کردند و دردربار اکبر و ندیمان اکبر پناه گرفتند . به سبب عزیمت
ین ستارگان علم و ادب ، علوم و فنون به هند ، این سرزمین ، از این نظر نام آور شد .
بعد اختتام دورهٔ اکبری هم این پیشرفت ادبی برجا ماند ـ جهانگیر و شاه جهان هر دو
ز اسلاف خود پیروی کردند و از فرهنگ پروری و علم‌نوازی دریغ نورزیدند . چون عالمگیر
سریرآرای سلطنت شد به سبب توسیع حدود سلطنت با دشواریهای گوناگون روبرو شد . و
بیشتر اوقات زندگانی او در حل این مسایل دشوار و غیر ادبی گذشت . با وجود این وضع
سیاسی در دورهٔ عالمگیر هم پیشرفت ادبی برقرار بود . دورهٔ عالمگیری برای آن ادبیات
دردربار تحقیق می‌شود مثل دورهٔ آخرین بنهادبود . پس ازمرگ عالمگیربراثراختلافات
کشتاری که بر سر جانشینی وی پدید آمد پیشرفت علوم و فنون در هند متوقف و متزلزل
شد ولی هنوز آثار زمان گذشته باقی بودبدین سبب دراین دوره هم پیشرفت ادبی بیرون
ز دربار برجا ماند . چون دورهٔ محمد شاه آمد وضع سیاسی هند دگرگون شده بود . تا این
زمان درهند زبان نوشت و خواند خواص زبان فارسی بود . دربن دوره اکثری ازشاهزادگان
امرا و خواص هند زندگانی خود را برای ادبیات وقف کردند شاهزاده اختر برادر کهتر
محمد شاه ، پادشاه هند در نشر ادب و فرهنگ بیش از دیگر شاهزادگان اهتمام کرد . این
شاهزاده یکی از گویندگان خوشگو بود که اغلب علاوه از غزلیات مثنویات هم نوشته است
بدبختانه ما را فقط از دو مثنوی او یعنی مثنوی ناهید و اختر و مثنوی نیرنگ عشق آگاهی
ست . و ظاهرا دیگر آثارش از میان رفته است .

سال گذشته یکی از دوستان من نسخه خطی‌ای بمن داد که در او دو مثنوی شاهزاده
اختر که قبلا ذکر شده نقل بود . به سبب کمی وقت می‌توانستم که فقط مثنوی ناهید و اختر
ا نقل نمایم ـ بعدازین کتابهای تاریخی را مطالعه نمودم و سعی کردم که وقایع زندگانی
ا پیدا کنم ولی متاسفانه درهیچ کتاب هیچ آگاهی بدستم نیامد ـ بعد ازین ورق گردانی
تذکرهها کردم تا از شرح حال این شاهزاده آگاهی بیابم . ناگفته نماند که فقط دردو تذکره
نام این شاهزادهٔ شاعر بدین شرح نوشته شده :

اختر: یکی از احفاد اورنگ زیب عالمگیر است او شاهزاده‌ای شاعر بود و منظومه‌های چند دارد و دو بیت ذیل از یکی منظومه های اوست :

بود تا کی ز حال عشق گفتار   کنم اختر ز حال خویش اظهار
که چون این سلطنت گاه مجازی   بر آمد شاه عالمگیر غازی "

"اختر: مخلص شاهزاده‌ٔ اختر مراد برادر کهتر روشن اختر محمدشاه پادشاه اخلاف خجسته اختر جهان شاه ابن محمد معظم بهادر شاه خلف ارشد اورنگ زیب عالمگیر است ـ سلطان طبعش را موروثی و زیر و شمشیر مصاریع زحماتش در تسخیر جهان جهانگیر اشعار غزل و رباعی وی سهم نرسیده لهذا چند از مثنویش ثبت گردید .

بود تا کی ز حال عشق گفتار   جهان گردید چون گلزار بیخار"

از اقتباسات فوق هیچ آگاهی در بارهٔ زندگانی این شاعر یافته نمی‌شود . البته این قدرمی‌توان گفت که مثنوی زیرنظر ضمنا تصنیف یکی از شاهزادگان و برادر کهتر محمدشاه، شاهنشاه هند است . این مثنوی بجهت چندداراى توجه مخصوصی‌است .اول این که به‌کمک مطالعهٔ این مثنوی چیزی دربارهٔ زندگانی‌این شاعرمی‌توان گفت دوم این که در این مثنوی آن همه وقوعات تاریخی را که اختر آورده‌است اگر اساس مطالعهٔ خودقرار بدهیم می‌توانیم که تاریخ دورهٔ محمد شاهی را از سر نو مرتب بکنیم و نتایج گوناگون و نو از وقوعات نظم کرده اختر، اخذ بکنیم . این مثنوی به این لحاظ هم دارای اهمیت خاصی است که بکمک مطالعهٔ این مثنوی ما می‌توانیم که کشور و تمدن و طریق بود و باش و علاج و توهمات آن دورهٔ هند راحدس بزنیم و نتیجه بگیریم که درآن دوره نه فقط عوام‌هند بلکه خواص هند هم در دام جهالت و توهم اسیر بودند . این منظومه از جنبهٔ دیگر هم امتیاز دارد . اختر محبوب خود را برعکس بیشتر شاعران زبان فارسی دلنشین زن باوفا و پر از جذبات محبت جلوه‌گر می‌کند ـ آن زن که دراین منظومه جلوه گر است زن افسانهٔ نیست بلکه زن ارضی هست او هم از کسی محبت می‌کند و بر او پروانه‌وار جان خود را نثار می‌کند او فقط محبوبه نیست بلکه عاشق هم‌هست .او هم درددل را حس می‌کند و ازدست عشق بی‌صبر و بی‌قرار میشود . در آن دوره که این منظومه نوشته شده بود شاعران هند زنان را زبان افسانــوی ساخته بودند و او را بی‌وفا و ستمگر می‌دانستند و شاهزاده اختر بر عکس اکثر شاعران آن دوره زن را نه فقط با وفا و پر مهر می‌گوید بلکه بدین طور تصویر کسی زبان می‌کند که زن مثل حقیقت زنده و تابناک در منظومهٔ او جلوه گر میشود ـ سعی این بنده این است که‌در سطور ذیل بر موضوعات فوق نظر غائرانه بیفکنم تا نمایان بشود که این منظومه دارای چه اهمیت است

از مطالعهٔ این منظومه دربارهٔ زندگانی شاعر فقط این قدرآگاهی میشود که چون محمد شاه سن هیجده سالی در ۱۵ ذیقعده سنه ۱۱۳۱ سریر آرای سلطنت شده بود . بنا بر قول

اختر می‌توان گفت که او (اختر) در سنه ۱۱۱۲ هـ در جهان آمد. این هم برمی‌آید که محمد شاه او را خیلی دوست می‌داشت و برای او همه ساز و سامان عیش و عشرت مهیا ساخت — در آن ایوان شاهی که خود زندگانی بسر می‌برد اختر را هم حجره‌ای برای بود و باش داده بود. بدین طور اختر در مجالس برادر خود هم گاه گاه شرکت می‌نمود، محمد شاه او را مثل پسر خود نگاه میداشت و هر آن خواهش که در دل او موجزن می‌شد محمد شاه سامان تکمیل آن آرزو و خواهش میکرد. بدین سبب اختر هم محمد شاه را مثل پدر خود عزیز می‌داشت. در این منظومه در بارهٔ برادر خود اختر چنین می‌گوید:

سن چارده بودم در آن حال	ز بس رنج زمانه فارغ البال
ز مهر من همه اسباب ثروت	مهیا ساخت آن جمشید مکنت
مرا در خانهٔ خود حجره‌ای داد	که باشم پیش چشمش خرم و شاد
جلیس شاه بودم گاه و بیگاه	چون آن اختر که باشد همره ماه
بهر چیزی که آمد آرزویم	گشاد از مرحمت آن در به رویم
نه بیند از پدر کس آن مروت	که من دیدم از آن کان فتوت
جهان گرچه شدند احوال یوسف	چو یوسف هست او عین لطف
مهیا ساخت صد سیر و تماشا	هزار الوان نعمت های دنیا

بدین منوال چند ماه گذشت و شاهنشاهی محمد شاه قدری مستحکم و پایدار گشت — پادشاه جهانگیری و جهانبانی را فراموش کرد و روز و شب در نغمه و نشاط مستغرق شد — ایوان او از زنان خوبرو و خوبصورت معمور شد و پادشاه در نظارهٔ جمال این زنان وقت عزیز خود را صرف نمودن آغاز کرد. چون این زنان در مجلس پادشاه می‌آمدند اختر هم از حسن و جمال این زنان لطف اندوز می‌شد. در گروه این زنان، زنی بود که اختر بر او عاشق شد. بعد چندی آغاز ملاقات بی‌محابانه بین اختر و این زن خوبرو روداد و هردو زندگانی خود بسر می‌بردند. ولی این نشاط زندگانی لمحهٔ عارضی بود روزی این زن ناراحت شد و باوجود علاج های مختلف النوع و گوناگون رخت از این جهان بر بست. منظومهٔ ذیل را اختر در یاد آن زن جوانمرگ نظم کرده است. ابیات چند راجع به آغاز عشق او درج ذیل است:

هر آنکس را که پیش شه گذر بود	تماشایش مرا مد نظر بود
مکرر شد نظر را چون تکاپو	یکی دیدم سراپا سحر و جادو
شدم شیدای آن شیرین شمایل	فدایش ساختم یک‌دل نه صد دل
شدند از پیش چشم من روانه	من اندر شور ماندم عاشقانه
ولی بود آرزوی من که آن یار	شود همخانه و دلدار و غمخوار
رفیقان ساعی این کار گشتند	پی آوردن آن یار گشتند
غرض کز بعد مدت های بسیار	بفضل حضرت بیچون دادار
همه غم های دل گردید نکو	میسر شد وصال آن پری رو

جز این از چگونگی زندگانی اختر چیزی در آگاهی ما نیست. معلوم می‌شود که این شاعر در زمان خود و نیز زمان بعد چندان مشهور نبوده. اگر چنین نبودی تذکره‌نگاران عصر او یا تذکره‌نگاران بعد اغماض از ذکر او نکردندی. بنابراین می‌توان گفت که این شاهزاده دارای هیچ اهمیت سیاسی نبوده و نیز تاریخ‌نگاران آن زمان از ذکر او صرف نظر ننمودندی. در بارهٔ اختر آگاهی ما این قدر قلیل است که ما نام اختر را هم نمی‌دانیم، از کمک منظومهٔ زیر نظر فقط این قدر بر می‌آید که تخلص او اختر بود و از این منظومه چنین برمی‌آید که عرفیت اختر "اچهلی میان" بود و او بدین عرفیت مشهور بوده.

در این منظومه اشاراتی چند در بارهٔ وقوعات تاریخی یافته می‌شود. بنا بگفتهٔ اختر چون عالمگیر رخت از این جهان بربست در اولاد او برای تصرف تخت و تاج هند کشاکش و کشمکش سخت برپا گشت و بالآخره محمد معظم همه شاهزادگان را مغلوب کرد و بر اورنگ سلطنت جلوس کرد و چون او نیز بمرد اولادش درهم افتادند و برادرکشی آغاز نهادند. معزالدین غالب آمد و دیگر شاهزادگان در بحر فنا غرق شدند. بعد معزالدین، فرخ سیر شاهنشاه هند شد. چون او هم رهگذار عالم جاودانی شد محمد شاه بر تخت برآمد. در آن زمان که محمد شاه به سلطنت نشست، یکی از سید برادران بنام نظام الملک قوت عظیم یافت او بران شد پادشاه را بکشد. بدین سبب به حیله شاه را از دهلی بیرون برد تا اورا بکشد (بکلمات اختر بهر مکافات برده بود) و کسی را بنام عبدالله از میان راه به دهلی فرستاد تا موقع او را مستحکم سازد. ولی یکی از بندگان وفادار محمد شاه، نظام الملک را کشت و مخدوم خود را از فتنه نجات داد. بعد کشتن نظام الملک، محمد شاه رو سوی دهلی کرد. چون این خبر بگوش عبدالله رسید او در اثنای راه از پادشاه نبرد آزما شد و بدست بندگان محمد شاه اسیر گشت. بدین طور محمد شاه از علائق غلامان خود نجات یافت. اختر دربارهٔ این واقعهٔ تاریخی به ابهام اشارت کرده است. از گفتهٔ اختر نقل می‌شود تا فهمیدن گفتهٔ ما آسان گردد:

که چون این سلطنت گاه مجازی   برآمد شاه عالمگیر غازی
جهان تاریک شد پس فتنه گونه   کشش افتاد در اولاد آن شاه
به تخت سلطنت شاه معظم   بدولت مسند آرا گشت چون جم
چو او هم رخت را زین تخت بربست   برای جنگ اولادش کمر بست
معزالدین از آن ها گشت منصور   شد او هم عاقبت زین کاخ مهجور
ز بعد او به فرخ سیر شد   پی تیر قضا او هم سپر شد
پس از وی حق تعالی مهربان گشت   محمد شاه، شاه کامران گشت
ز دهلی بر نظام الملک شاداف   برون بردندش از بهر مکافات
جدا گردید عبدالله از راه   که در دار الخلافه باشدش جاه
دوم باشه روان شد بر سر کار   بفوج و لشکر بیحد و بسیار

ز پس بر شاه ضبط خویش میراند | جهان در سینه تخم کینش افشاند
یکی از بندگان راست کردار | ز صحن قصر عصرش کرد مسطار
ازین صورت دل شه شاد گردید | ز ضبط بندگان آزاد گردید
وز آنجا شد سوی دهلی روانه | که سازد بند و بست خسروانه
چو عبدالله واقف گشت ازین کار | شتابان سوی دهلی رفت ناچار
سپاهی جمع کرد و گنج پرداخت | برای جنگ شاهنشاه برخاست
ز شهر آمد برون چون چند منزل | ز بدبختی بوالی شد مقابل
ز حد هرچند بیرون برد پیکار | بدست مردم شه شد گرفتار
مظفر شد شهنشاه جوان بخت | بدهلی آمد و بنشست بر تخت
همه ارکان و اعیان خلافت | رهائی یافتند از دست آفت

درین منظومه چیزی بسیار جالب توجه دیده میشود و آن این است که اکثر توهمات و طریق علاج آن دوره را شرح و ضبط نگاشته است. از مطالعهٔ این منظومه محسوس میشود که اگر درآن دوره کسی ناراحت شده باشد و طبیبان از علاج او عاجزمانده باشند، مردمان برای دفع مرض رجوع به صاحبان کشف و کرامات میکردند و ایشان طریق های علاج مختلف داشتند. مثلا تشخیص می‌نمودند که بر این ناراحت سایهٔ جن و پری و مهر و ماه و مشتری است، باید دفعیهٔ آن سایه کرده شود. کسی به تعوید و دانه سپندان علاج بیمار میکرد. دیگری از "خاک شفا و آب نیسان" اظهار مسیحائی خود میکرد. این رسم هم بود که هر پیالهٔ چینی از آمیزه مشک و زعفران چیزی (غالبا آیات قرآن پاک) می‌نوشتند و آنرا از آب می‌شستند و بیمار را می‌دادند. معلوم میشود که عقیدهٔ مردمان آن دوره این هم بود که آن آب که در حدود مزار "چراغ دهلی" یافته میشود علاج شافی هر مرض است. علاوه ازین خاک چهار راه را جمع میکردند و از آن خاک هم علاج بیمار می‌کردند. دیگری آب هفت چاه را طلب میکرد و آمیزه آن آب را به ناراحت می‌داد تا صحت‌کلی بیابد. نقش و صورت دفعیهٔ هرریج و بلا و مرض کردن هم در آن دوره در هند رواج داشت. این علاج عجب آن زمان بود که بر رشته‌ای صد گره می‌زدند و از آن رشتهٔ گره خورده علاج بیمار می‌کردند. هر مرض را اثر افسون و آسیب می‌پنداشتند و برای دفعیه اثر افسون و آسیب هیکل لیموئی می‌ساختند ـ آن صاحبان کشف و کرامات که شغف مذهبی می‌داشتند وردالم ترکیب می‌کردند و گرد ناراحت فلفل سیاه می‌سوختند، حزب البحر می‌خواندند. یکی دیگر از وسایل معالجه آن زمان این بود که از آمیزهٔ زر و سیم لوحی می‌ساختند و قلم را بخون کبوتر ترمی‌کردند و بر آن لوح چیزی می‌نوشتند و علاج هر ناراحت میکردند. از مطالعهٔ این مثنوی این هم برمی‌آید که نه فقط عوام بلکه خواص آن دوره هم باین توهمات اعتقادی داشتند چنانچه شاهزاده اختر هم برای محبوبهٔ خود این هر علاج را آزمود. این سرگذشت او را از زبان خود او شنیدنی است می‌گوید:

یکی از سایهٔ جن و پری گفت — یکی از ماه و مهر و مشتری گفت
یکی آورد تعویذ و سپندان — یکی خاک شفا و آب نیسان
یکی بر کاسهٔ چینی نوشتی — چو مشک و زعفران باهم سرشتی
یکی آب از "چراغ دهلی" آورد — که خواهد شد دوا از هر غم و درد
یکی آورد خاک چاروره را — یکی میخواست آب هفت چه را
یکی از موم بستی نقش و صورت — که دعوت را چنین باشد ضرورت
یکی میگفت از افسون و سرسف — که دارم چارهٔ هر رنج بر کف
یکی بر رشته میزد صد گره را — که بندد بر گمان حمله ره را
یکی آن قد و بالا از طلا ساخت — که باید در صندوق کیسه پرداخت
یکی میساختی هیکل ز لیمو — که باشد حرزی از آسیب و جادو
یکی میکرد الم ترکیف ورد — یکی میسوخت گردش فلفل خورد
یکی میخواند حرب البحر وحوش — یکی ماش و عدس را ساخت حرس
یکی لوحی گرفت از نقره و زر — قلم بر کرد از خون کبوتر
یکی از گوسفندان شانه آورد — یکی از شانه ها دندانه آورد

علاوه ازین علاجها ، طبیبان بطریق طب یونانی هم علاج میکردند از مطالعهٔ این منظومه انکشافی حیرت‌انگیز میشود که از آن زمان تا زمان ماطریق تشخیص طبیبان‌وادویات طب یونانی قطعا تبدیل نشده‌است . اختر فقط سه ادویات را نام برده‌است اعنی دوالمسک ، قرص کافور و اطریفل که در هند امروز هم بکار برده میشود . بنا بگفتهٔ اختر در آن زمان طبیبی ، طبیب دیگر را جاهل و ناتجربه کار قرارمیداد . در هند این وضع طبیبان تا امروز برقرار است و معلوم میشود که اختر طبیبان زمان مارا درمنظومهٔ خود جلوه‌گرمیکند . درمنظومهٔ اختر تصویر کشی طبیبان بااین کلمات شده است .

یکی میگفت من هستم مسیحا — که جز من می‌تواند کرد احیا؟
یکی میگفت جالینوس روزم — یکی میگفت افلاطون بسوزم
دگر میگفت من عیسی شعارم — دو جز باز از کف همراه دارم
یکی میگفت جز من درجهان کیست؟ — وگرنه گرمی دوکانم از چیست
طبیبان چاره و تدبیر کردند — مجرب نسخه ها تحریر کردند
یکی میگفت میدانم که سد سل — ولیکن میکنم من حل مشکل
یکی میگفت این را هول دل شد — غلط میگوید آن نادان که سل شد
دوالمسک باید معتدل داد — چودارد دردل داروی دل داد
یکی میگفت گردن هست رنجور — ز بهرش لازم آید قرص کافور
یکی میگفت درکاهش شد این ماه — ز درد گرده و رنج تهی گاه
یکی میگفت هستی ضعف جگر شد — ز نبضش یافتم حالش دگر شد

یکی میگفت دارد گرمی دل ز داروی حگر دادن چه حاصل
یکی گفت این مرض ازمعده برخاست بخاطریقل توان این رامدد خواست
ز قانون و شفا صد گفتگو شد ز هر در چارهٔ را جستجو شد

درآخر این معرفی مختصرمیخواهم ساده‌ی مسئله‌ای بکنم مادهٔ تاریخی این منظو
دراین نسخه خطی "غم و اندوه بیداد" تحریرست .اعدادمجموعی این ماده تاریخی ۱۲۳
میشود . سالگفتهٔ اختر او درسنه ۱۱۳۱ ﻫ چهارده ساله بود ،بدین طوراین نتیجه برمی‌آ
که او پس سانزده سالگی این منظومه را نگاشته‌است ولی ازلحاظ حسن شعری این کلام ساع
سانزده ساله معلوم نمی‌شود . ممکن است که اختر مادهٔ تاریخی این مثنوی "غم و اندوه
بیداد" (۱۱۲۷)نگاشته باشد و کاتب این نسخه یک واو را گذاشته است .بهرحال ازمطالعه
این منظومه بر می‌آید که در زمان زوال خاندان تیموریان هندهم پیشرفت ادبی برجا بود

11. Abu Firas was a great poet of Arabic language who died in 357 A.H.

12. Zahir Faryabi, a great poet of Persian who died in Tabriz in 598-1201

13. Abu Tamam Habib bin Aus-at-Ta'i, a great Arabian poet, the author of Hamasa. Born at a place near Damascus in 188-804; died in 231 A H

14 Sabi, a great prose-writer

15. Abu Taiyyab Ahmad bin Hasan Mutanabbi, a great poet of Arabic language, born at Kufa in 303. killed in 354 A.H., patronized by Saifuddaula, the ruler of Hamadan

16 Ibn Zaid ul Asadi well known as Kumait, was a great poet, grammarain, lexicographist, a geneologist, etc; left a Diwan of 5,000 couplets He was a great admirer and an eulogist of Bani Hashim during the time of their enemies, the Ummayyad.

17 Abul Abbas Abdullah al-Mo'taz bin Mutawakkil, a scion of the ruling Abbasid caliph He held a unique position in the company of Caliph Mo'tazid, the son of his uncle He died on 20 Rabi I, 294 A H His Kitab-ul-Badi, Kitab-ul-Adab, Kalimat-us-Shair and many others have come down to us

18 A great Arab poet died in 391.

19. Tarikh-i-Yamini of Utbi is a History of the Ghaznavid

20. Kalila W Dimna, the famous Sanskrit work on Tales and Fables, translated into Arabic by Ibn-i-Muqaffa who died in 142 A H.

21 History of the Muzaffari Dynasty from its origin to 767 A.H. by Muinuddin Yazdi, one of the greatest scholars and teachers of the age who died in 789 A H

22. Abdullah bin Fazlullah known as Wassaf wrote his famous history in high flown ornate Persian prose and named it Tajziat-ul-Amsar. It is a history of the Mongol Empire in Persia and of some contemporary sovereigns from 656 to 712 Wassaf died in 698 A.H.

23. Tarikh-i-Timur by Maulana Sharafuddin Yazdi.

There is a passage which has got some bearing on the interesting theme of superstitious ideas and beliefes. We are told that a spokesman addressed a large gathering and said, "What is this huge concourse for? It seems that you are all seized with some jinni or demoniacal being or spirit." At this the hearers who were all Arabs said, "Yes, the one who uttered this appears to be really possessed for he speakes in the Hindi language." At this the author remarks, "This was due to the strange, uncommon, outlandish vocables used in the speech which was taken to be that of the Hindi language"

REFERENCES

1 For de ails see his biography by Prof H K Sherwani published by Kitabistan, Allahabad, 1941 See also the perfatory remarks of Dr Chand in his well edited edition of Riyaz-ul-Insna, Hyderabad.

2 e g Maulana Nuruddin Jami 817-898; Jalaluddin Dawwani, d 908 1503. Khawaja Ubaidullah Ahrar d. 896=1496.

3. Farishta says that the library comprized 3,000 volumes. The historian has also described the building of the Madrasa.

4 See Gawan's Qasida in praise of Sultan Humayun, and his son, Sultan Muhammad who ordered his execution.

5 Prof Sherwani refers to the copy in Osmania University No. 1170.

6. Prof Sherwani thinks that Manazir were the only original creation among the work produced by Mahmud Gawan and that what is found in the historical materials contained in Riyaz-ul-Insha, which is a collection of his letters, gives us an idea as to how the author lived after the principles he propounded in Manazir-ul-Insha.

7. The manuscript once belonged to late Shifa-ul-Mulk Sayid Muzahir Husain who allowed his valuable collection to come to the O.P. Library, Patna.

8. There is a Quranic verse, in Sura Shu'ara.

9. Sahban, an Arab poet, son of Wa'il Khiya'i. According to Sa'd, Sahban bin Wa'il was incomparable as a master of eloquence and rhetorical use of words and expression, and he would never repeat what he had used once.

10 Ibn-i-Yamin whose name was Amir Mahmud Fakhruddin, a great poet of Iran died in 745 or 769 A.H.

to discharge, keeping the Shari'at laws always in their view. As a specimen of Fath-nama there is one composed by the author giving a detailed account of the events leading to the campaign against the ruler of Vijayanagar, their numerical superiority and the bold stand they made at first under their ruler, the Rai, and the eventual victory that was gained by the Deccanis over those of the Rai. There is no date, nor the name of the Rai, and Riyaz-ul-Insha does not contain this account (p. 115). Similarly there is a specimen of ahd-nama entered into on behalf of Sultan Nizamuddin Ahmad Shah to Sultan Nasiruddin Mahmud Shah, the ruler of Gujarat commencing with an Arabic quotation from the Quran. It goes on to give everything which is expected to find a place in such a document; but instead of mentioning the name of the intermediary, there is only Maulana Fulanuddin which shows it to be an imaginary document Such thing is found in other specimens of epistolary correspondence also.

Quite unlike these, there is a specimen of ruq'a which Khwaja Jamaluddin Abul'Izz Qazvini despatched at the time he was sent to Qazvin and was directed to bring under his control the affairs relating to government revenue. At the same time Khwaja Imamuddin Tabrizi was sent to Tabriz to take possession of certain property. Khwaja Imamuddin proved a failure, and this led to the despatch of two couplets addressed to the Wazir who had issued the orders by Khwaja Jamaluddin. Certain words of the Qat'a are insect-eaten and those which are legible read thus (p. 136)

بنده قزوین امام الدین و آذربائجان
این سویت را نگه کن باز این قسمت ببین
کرمناصب را باستحقاق دادندی بکس
بنده در تبریز بایستی و او در . . . . .

Getting this the aforesaid Wazir sent Khwaja Jamaluddin to Tabriz.

(Undoubtedly Ali, son of Abu Talib is my brother, and I have been commanded by the commander of the faithful, Muawiyah, to pronounce curses on him and I do curse him.)

This was an expression bearing double meaning, mutually opposed or contrary and much depended in the twisting and turning of the personal pronoun one way or the other. If it was turned towards Mu'awiyah, the curse would fall on him and if otherwise, on Ali. 'Amr bin 'As, the astute supporter of Mu'awiah, caught the real sense and told him that as the personal pronoun was nearest to Mu'awiyah, 'Aqil had undoubtedly cursed him and not his brother.

Giving some examples of Iqtibas-i-Ahsan (Good quotations) and saying that Iqtibas is derived from Qibs (root or origin) and implies fashioning a speech or discourse, he writes that one day Nuh, son of Mansur, the Samanid made use of many terrifying and threatening words for Ali Simjur who, before the aforesaid Nuh, had been the commander-in-chief of Khorasan region and had broken out in a terrible revolt. On this occasion one of the excellent scholars of Khorasan wrote on behalf of Ali Simjur :

يا نوح قد جادلتنا فاكثرت جدالنا فاتنا بما تعدنا ان كنت من الصادقين .

This is a Quranic verse which means the people of Nuh told him "Oh Nuh you have put forward many fighting arguments and have exceeded the limits in that. Do what you can and carry out your threats if you are truthful."

In p. 111 reference has been made to a Sufi, a highly scholarly and pious person, very much skilled in the art of training and educating seekers of knowledge. He was appointed as a representative of the author to serve as a guide of the travellers of the path of mysticism and knowledge. This is followed by a reference to ashab-i-diwan or officials of the tribunal of justice or revenue, particularly the Qazi, their qualifications and duties and functions they were expected

wer assumed the form of a four words expression which means 'He whose daughter was in his house', and this satisfied both the parties. The Sunnis argued that as Abu Bakr's daughter was in the house (wife) of the Prophet his superiority was established But the Shiites also could justly reason that the Prophet's daughter was the wife of Ali and therefore the latter's superiority was unchallengeable.

This is followed in the same place by another interesting incident which the author has described as recorded fact in historical works History says that 'Aqil, son of Abu Talib came to his younger brother, Ali, then the fourth orthodox Caliph, and asked him to allow some increase in his allotted allowances or stipends To this, the reply of the Caliph was "Any augmentation of what is sufficient for sustenance of life (Kafaf) is not proper and to remain content with what one has got is more profitable :

امیر فرمود زیادت بر کفاف نه مناسب اهل عفاف است معیشت
بر سبیل قناعت انفع و ایسر بضاعت .

Being disappointed and in an angry mood 'Aqil deserted Medina, emigrated to Damascus and went over to Mu'awiyah, son of Abu Sufyan who received him with great honours and loaded him with favours But the astute Umayyad Chief pressed his honoured guest to slander Ali before a congregation of people so as to promote the relation of mutual regards and friendship and give positive proof of his hatred and aversion towards his brother There was much twisting of facts and imputation and accusations on the part of one and attempts at evasion and non-compliance with the suggestion on the part of the other. But 'Aqil was not let off and he had to give way. Addressing a large gathering he uttered

ان علی ابن ابی طالب اخی و امرنی امیرالمومنین معاویه
ان العنه فلعنته علیه .

بامور مذکور و تعلق خاطر به تطبیب خواطر جمهور عذری
واقع و امری شایع است و از حضرت وهاب کل ماءمول بلسان
خاضع مسئول است که تحفة الحقیر این حقیر را در نظر اهل
فضل قبول دارد و رشتهٔ گلزار گفتار این کتاب را از خزان
اعتراض خوش طبعان محفوظ گرداند و ذایقه طباع سلیمه
و اذهان مستقیمه را از مائده فائده اثر محظوظ

Apart from its purely literary and linguistic aspects, rules, principles and problems of artistic writings, forms and usages, sounds and meanings of words, phrases and sentences. Manazir-ul-Insha gives us some idea of the thoughts and culture of the time, or those who may be interested in the cultural contents of this work which may be of some historical interests also, only a few illustrative cases may be extracted and given here. The author refers to two master artists of belle letters of the past and says that according to popular traditions the art of elegant and stylistic composition began with one, Abdul Hamid, and ended with the other, Ibn-ul-Amid

از کلام بلغای عرب چنانکه عبدالحمید کاتب مروان حمار
که آخر ملوک بنی مروان است که در فن انشاء وحید زمان بود
و اکابر سلف گفته اند بدات الکتابه بعبد الحمید و ختمت
بابن العمید از وزرای آل بویه بود . اسمعیل بن عباد تلمید
و ملازم ابن العمید بود و عبدالحمید در وقت خروج ابومسلم
در خراسان بتقویت آل عباس و اظهار لباس سیاه عباسیان
اختیار کرده بودند .

Elsewhere on p. 67 he writes that in an assembly when the men of the two communities, Sunnis and Shi'ahs were present someone asked a sage as to who was the most excellent after the death of the Prophet of Islam? The laconic ans-

در علم انشاء که قواعد و ضوابط آنرا امضا کند مدون سازد و
مخدرات خاطر منکسر که در پس پرده موانع مستور ند برمنصه
ظهور بنمای بنابر این مقدمات بصدق ازدواج صحیح التاج
صهبای استعداد دردن فواد بعلعل آمده بلبل جان در
قفس حسمان بنیاد قلقل نهاد تا بر سبیل ایجاب بتالیف
این کتاب که مسمی بمناظرالانشاء است شروع نمود .

He explains why he has mixed up prose and verse ·

چون درر غرر شعر که زاده صدف صدر و پرورده بحر فکر است
زیور نوعروس نثر و آرایش مخدره معنی بکر بود و انتاج قرة
العین قبول و استحسان بازدواج نثر جزیل و نظم جمیل
موقوف می بود لاجرم این رساله را حوالی که بعضی ازان
بینهما مشترکست و بعضی مخصوص به یك ترتیب داده آمد .

As the book was written mainly for the young learners, care was taken to make the sense clear, explicit and manifest. As it had been ordained by fate and divine decree that he should remain engaged from the commencement of the day till midnight in devising plans for the conquest and subjugation of the enemies and for the regulation and administration of the Islamic domains and co-ordination of state transactions he had to crave the indulgence of the intellectuals for any mistake and shortcomings which they might find in the work. In the end, he prayed that his humble efforts might meet with acceptance and approval of the learned and the scholarly people and prove beneficial to others :

باقتضای دیوان قدر و قضا از اول روز تا نصف شب بتدابیر
تسخیر دارالحرب و ضبط ممالك و مسالك اسلام و ربط
یتعلق به من المهام مشغول بود بنابرین مترقب و ملتمس
از خاطر اقدس مالکان ملك فکر و حدس آن است که خط
خطا و سهو را بدست عفو و اغماض محو ساخته جمال وجوه
توجیه را بنظر ضمیر تنبیه منظور دارند چه کثرت اشتغال ،

درین دهر خرد فرسای خونخوار
کجهل از وی عزیزاست و هنرخوار
اگر سحبان بود در ژنده یا دلق
نگیرندش بهنی یا قلبی خلق .

Developing the point further and bemoaning the great apathy of the people of his time towards standard work of prose and verse of master-mind, he cites a few examples of great writers and the literary outputs. We are told that the minds of the people of his age had an aversion towards the fragments of Ibn-i-Yamin,[10] the odes of Abu Firas,[11] the syrup out of the goblet of Zahir's[12] mind, the intoxicating beverage of Abu Tamam's[13] discourse, Sabi's[14] prose, Mutanabbi's poetry,[15] the collection of Kumaits[16] poems, the brilliant similes of Ibn-i-Mo'taz,[17] the rarities of Ibn-i-Hajjaj[18] and the historical works such as Tarikh-i-Yamini,[19] Kalila[20], Tarikh-i-Muzaffari,[21] Wassaf[22] and Tarikh-i-Tamari[23] (Timuri). In the estimate of the ignorant outlands of the age these were tales and unprofitable works.

After announcing his dissociation from the pseudo-Munshi he says that the invisible inspirer urged him to dissociate himself from those who were lacking in wit and intelligence and whose minds were saturated with the dust of ignorance and to compose a book on the art of diction revealing therein all its rules and cannons at least for the sake of removing false notion and unjust imputation of universal ignorance if not for anything else. This led to the composition of the present work which was named as Manazir-ul-Insha.

اما ندای ملهم غیب که مبرا از مظنه عروض مین و ریب است
بگوش هوش رسید که چون عمامه علامه عدم ز کابرهامه طباع
عامه شرکا مکشوفست و غبارعار جهالت بر صفحه چهره هویت
شان مشوف سعی کن که ذیل اسم رسمت در ازمنهٔ آتیه از گرد
گمان جهل محروس مانده و آفتاب امتیاز از افق مقالت محسوس
و اگر از تکاثر اشغال و توافر فکر و خیال اشتعال بتوضیح
دقایق علمی و تنقیح غواص علوم رسمی نباشد ضرورة جهت
تلاشی توهم کاذب که از اشتراك اسمی ناشی است . رساله

the Munshi's phraseology is much more effective in fulfilling the aspirations of sovereign rulers than the blows of the metallic sword. The skirts of prophet's perfections are free from the stains and taints of versification and the thorns of the denunciation of poets are quite visible[8] in the garden of the sacred scripture (Quran). The scriptures are in prose and not in poetry. The florid text is as follows :

منشی حقیقی در هر اقلیمی یکی یا دو بیست یا مطلقاً نیست
و شاعری که بلغتش شعر قادر باشد و وجوه مراتب شعر را
مطرد در رتبت ناظر در هر بلده و ناحیه وافر و متکاثر است
و دلیل ثانی اینست که نهال بال شاعر از نکبای نکبت متواتر
بالحاصیت منکسر است و جمن حال منشی از احتیاج ملوک
صاحب صولت با نصاب سحاب نعمت ....

Despite all this, how could one in an atmosphere of depression and frustration venture to think of composing a really scientific treatise and compiling rules or canons of the art of polite literature for the spear head of the banner of the lack of sense and judgement, discernment and discrimination has reached the highest point in the sky Even Sahban[9] cannot fare better in such an atmosphere

اما چگونه دل بدین تالیف فن از علوم مایل شود و در فضای
خاطر فاتر هوای ضبط قواعد علمی ظاهر گردد که منجوق رایت
عدم تمیز و درایت باوج سماء ملاصق است و قمر بال را
حیلوله ارض ملال از کسب نور نشاط و نظاره رخساره مهر
انبساط مانع و عایق زیراکه نه عرایس فضل را باطباع مردم
زدل امتزاجی است و نه نفایس علمی را در تیر بازار دهر زنی
رواجی . مثنوی

کف کاف ترجمان اقلام است چه یقین است که تکوین اشیاء
بلفظ کن است و انتهای تمام مظاهر بسخن

After dilating further on the importances of *Insha* and *adab* our author says that very few scholars in the past cared to lift up the veil off the face of this excellent science which includes both mukhatabat (speeches and discourses) and mukatabat (epistolary correspondence) and the rules and canons of *Insha* were still lying concealed. If some seekers of knowledge got acquainted with the writings and spoken words of learned secretaries and eloquent speakers and came to know something about the merits and defects of composition and classification they are like a drop in the ocean and ripe dates in Basra Several of its rules are shrowded in the evil of obscurity. The text is as follows :

کلل عرایس مخاطبات و حلل مخدرات مکاتبات بنقوش احکام
آن موشی و درست قدرت افاضل ارمنه سابقه نقاب حجاب
از چهره مخدره این علم مستطاب بر نداشته است و غنچهای
غوامضش بنسیم نظر هیچکس متفتح نگشته و آفتاب کیفیت
هویتش از فلک تالیف و برج تصنیف وضیع و شریف نتافته و
اگر بعض طلاب از ترسلات کتاب و افواه افاضل بلیغ خطاب
بر بعضی از مناقب ترکیب و معائب ترتیب مطلع گشته باشند
از بحر قطره و از بصره تمره یافته اند .

Lamenting the lack of those who possessed the ability to offer the genuine forms of diction and the paucity of the travellers of the path of the modes and manners of speech and discourse, diction and poetry, he quotes from the well-known work on the art of rhetoric and pen-manship named Mathal-us-Sa'ir by Ibn-ul-Athir-al-Jazari (d. 637) and differentiates a Munshi or secretary from a poet, and says that the former is superior to the latter though one worth the name is only a few and is scarce in many regions, while the poets are too many in every city and region. The writers or the master composers in prose, unlike the versifier, are generally in affluent circumstances, due to need of their services felt by powerful kings and rulers. The sword of

i.e. the letters are the representative of words relating to the alphabets.

Many things in the author's prolegomena or muqaddama attract one's notice. It commences as usual with a few lines in Arabic containing the praises of God and the Prophet of Islam, his descendants and chosen companions.

The frequent use of the expression

علی کرم اللہ وجہہ و حسن و حسین رضی اللہ عنہما

in respect of the first Shiite Imam Ali and his sons Hasan and Husain might show that the writer was an orthodox Muslim in his sectarian persuasion. But later on when he discusses a controversial question concerning wazi'-e lughat or the inventor of word-lore or language, mode of writing or pronouncing words, created or devised whether by man or God, we find his views more in accord with Abu Hashim Jabbai, the Mu'tazilite than those of Abul Hasan Ash'ari (p. 12-13).

The main theme of the book opens with his definition of *Insha* or diction or manner of expression or choice of words as the science of elegant style, both written as epistles or oratorical in speech. He holds that Insha is one of the grand species of 12 sciences of polite learning and the source spring of the pure water of perfect discourse for the conspicuous attainments of superiority by man. According to him the reins of the world affairs lie in the hands of the valiant cavalier of Kalam (speech) and the palm of aqlam (pens). It is certain that the genesis of the universe lies in the word Kun (Be) and the utmost point of all manifestation comes to speech. His actual words are :

علم انشاء رسائل و خطب از جلایل اقسام اثنی عشر علم ادبست
و معرفتش فص خاتم فضایل و ینبوع زلال مقال کامل زیرا کہ

expression with rhythmic flow of sound ; and quotations from apostolic sayings and Quranic verses have been dealt with in pp. 85-95. In pp 103-107 we get much about the character of the real Munshi under four Qisms (sorts) and nine Sharait (signs, marks or conditions)

In the two major sections which are spread on 95 pages (49-145) we get descriptive definitions and discussion of many things such as manthur and manzum (prose and verses), Saj' (rhythmical or measured prose), murajjaz (measured prose without rhyme), 'ari (simple prose without rhyme or metre), ghazal (short love odes), qasida (a kind of longer and more elaborate ode), masnavi (rhymed love stories), ruba'i (quatrain),fard (a single verse), musammat (a poem in which the rhyme of one line is different from the rest), mustazad (a kind of verse in which every line has a shorter one annexed to it), tarji' (a kind of stanza in which every line recurs at stated intervals), nasib (erotic or amatory poetry)

We are told about the nature of manshur (mandate or patents sealed or stamped with royal signet), farman (royal patent with imperial seal and signature), fath-nama (official despatch announcing victory), 'ahd-nama (letter of agreements or articles of peace or capitulations), khilafat-nama (caliphal or imperial letter), khutab and hujaj (addresses and arguments), tahniyat-nama (congratulatory letter), ta'ziyat-nama (note of condolence), mithal (royal command or mandate), 'ariza (petition), ruq'a (a note or short epistle). In the concluding finis or epilogue we get a scholarly discussion on the nature and rules of the science of orthography, of Persian and Arabic alphabets, specially the latter, and the variation between the two.

In an earlier section the qualifications of a Munshi worth the name has been dealt with at length, and here we are told that a Munshi must be thoroughly acquainted with the forms of the Arabic alphabets so as to avoid the pitfalls. Orthography has been described as one of the 12 sciences of polite learning. The author writes,

implies what is certain and accurate and metaphorical, superficial, and hyperbolical

في التشبيه و اركان التشبيه و الاستعاره

means similes, metaphors and allegory.

في الكنايه

has allusions and ironical expressions meant in writing of an epitaph

في التعريض والتلويح و الرمز و الايماء و الاشاره

that is ambiguity in speech, equivocation, comments, glossing, hints and suggestions

The introductory portion is followed by the first major section called Maqama or proposition The subjects discussed in it are under the caption

المقامة الاولى في تقسيم الكلام على طريق اهل انشاء و شرائط الكلمات المستعمله في الانشاء

that is, different kinds of compositions, verse and prose, in the manner of masters of belles lettres or elegant writing with marks and conditions of figure of speech generally used Then comes the second long chapter on the various styles of epistolary composition and its rules and conditions It has for its heading

المقامة الثانيه في بيان الاقسام و الاركان و شرائطها ما يكتب الناس

The whole of this thesis has been dealt with under five Manazir, that is, aspects and perspectives and each of the manzar or review is divided into several Arkan or component-essentials. In between these theses, under the caption as Takmila or perfection which is divided into two the nature and kinds and rules of Saj' or rhymed prose or any measured

not help casting his idea and framing his discourses in very elegant and eloquent diction or manner of expression in choice of words. The form, however, does not eclipse the substance and there is much of factual matters in the high flown, inflated and ornate writings Besides, the book gives us a glimpse of the man behind the artist It can have more sympathetic appreciation or just appraisal at the hands of erudite Persian scholars The present short notice is merely intended to draw attention to some of its characteristic features.

The rare manuscript[7] before us is old but undated, damaged and insect-eaten, but it is complete and well-written by one Amir Beg It contain 76 folios with 19 lines to a page There is no table of contents, but it is not difficult for a scholar to make a skeleton outline of it with the help of the analytical arrangements given by the author, all written in bold hand and in clear and striking Arabic language in red and black ink It would suffics here to draw the readers' attention to the main divisions and some of the outstanding themes. The work has an Introduction or Muqaddama, two long chapters or theses called Maqama, and an Epilogue or Khatima. These have sections, and sub-sections, indicated by Fusul, Taqsims, Manazir, Arkan and Sharait. The Muqaddama deals at length with the nature and object of the *Insha* i e the art of literary composition, in verse and prose and cites the rules to be observed in relation to words in writing

ففی بیان ماهیه علم الانشاء و موصوعه وغایة وغیر هما فما یتعلق
به حصول المقصود و فیها فصول

It is divided into eight Fusul or sections which give us an idea of the nature of contents and importance of the subjects. There is a rhetorical flow of words with perspicaciousness and elegance in style.

الحقیقه و المجاز

tion, and is of much more importance to a student of history throwing, as it does, valuable light on contemporary events of the Bahmanid, and the relations with the contemporary sovereigns and people. It has already been printed, well edited and published.

The Manazir is a unique treatise on the art of literary compositions, composed in 883 A.H when, as he says, he was preoccupied with important transactions of wars and politics, and it still awaits a detailed study and a critical estimate of its literary value and excellence at the hands of those who are competent for it

Manazir-ul-Insha is out of reach of many, there being no copy of it elsewhere in Indian libraries, except two, one at Patna and the other at Hyderabad,[5] and, therefore, it is worthwhile to offer a brief notice of it to scholars and throw some light on such of its contents and features as are of interests to the present writer Both Riyaz and Manazir are standing proofs of the intellectual brilliance, versatility and profound knowledge of classical works and his amazing command on Persian and Arabic languages , but the latter is more so than the former The Manazir has an importance[6] and value of its own for the author has formulated and discussed in details the principles of literary composition and epistolary correspondances which he always kept before himself His style is florid, ornate, allusive, overlaid with similes and metaphors, abounds in word-play and rhetorical embellishments. There is a considerable admixture of Arabic and Persian prose and poetry, literary quotations, and anecdotal references of cultural value. To a modern critic such a style is laboured and artificial, far-fetched, conventional and a tasteless wasteful bombast But we should not forget that such an apparently meaningless and fanciful style was quite in keeping with the classical tastes and fashions of the age and behind the array of words and expressions which appear to be rhetorical extravagances, there is a good deal of spontaneity, directness, flow and lucidity. The writer could

Manazir-ul-Insha of Mamud Gawan

PROF. S.H. ASKARI

Khwaja Imamuddin[1] Mahmud, son of Shaikh Muhammad Gilani, better known as Mahmud Gawan, the great Persian of noble extraction who came to India as a merchant in 856 A.H. and served under four of the Bahmani Sultans of the Deccan very efficiently and faithfully for about a quarter of a century (861-886 A.H) in various capacities as 'Tarafdar' or governor, administrator, diplomat, general, and Grand Wazir. and was unjustly murdered, on baseless suspicions, at the age of 78, attracts one's notice as a man of high character and manysided accomplishments, and as one who left some permanent legacies behind him. He was a genius who shone at his best in many spheres, including that of scholarship. He was a scholar, a linguist, and one well versed in different branches of prose and poetical literature ; contemplative and mathematical sciences (Riyazi, Falakiyat), explanatory science, rhetoric, oratory, eloquence (bayan, balaghat, ma'ani). philosophy and scholastic theology (Ilm-i-kalam). He was frequently in correspondance with the celebrated litterateurs. sages, and savants[2] of age, had built a library[3] of large number of books, and had founded a magnificent college (Madrasa), housed in a three-storeyed building, erected at his own expense, and according to his own plan, at Bidar or the capital of the Bahmanids. His Diwan or collection of poems has become scarce, and one has to remain content with what one finds of his versified affusions[4] in his two prose works, Riyaz-ul-Insha. a work of epistolary correspondence and Manazir-ul-Insha, a rare work on *Insha* or ornate prose. The former is more voluminous, earlier in composi-

i-Ajam, *Jawid-nama*, and *Pas Che Bayad Kard Ay Aqwam-i-Sharq*.

Armughan-i-Hejaz is a work containing his Urdu and Persian verses

In the beginning of his life, he was an Indian nationalist. He sang :

هندی هیں هم وطن هـ هندوستان همارا

But after coming from England, he become a Muslim, a man with a broader outlook to life. He then sang,

چین وعرب همارا هندوستاں همارا
مسلم هیں هم وطن هـ سارا جهان همارا

and he introduced himself to the world, in the following words :

پاك هـ گرد وطن سـ سر دامان تیرا
تو وه یوسف هـ که هر مصر هـ کنعان تیرا

be written until the end of the rule of Shah Alam II. Some of the important chronicles are *Tarikh-i-Muzaffari* by Muhammad Ali Ansari, *Tawarikh-i-Chahar Gulzar-i-Shuja'i* by Harcharan Das, *'Ibrat Nama* by Khairuddin and *Hadiqat-ul-Aqalim* by Murtaza Husain Bilgrami.

Indian scholars have also had a remarkable contribution to Persian lexicography A number of dictionaries were compiled because they were needed to help the translation work. After Asadi's *Farhang*, a Persian dictionary named *Farhang-nama-i-Qawwas* was compiled in India during the reign of Sultan 'Alauddin Khilji *Farhang-i-Jahangiri* compiled by Jamaluddin Husain Inju is one of the best of its kind. Other dictionaries of repute are *Farhang-i-Rashidi* by Abdur-Rashid bin Abdul Ghafur Husaini, *Burhan-i-Qati'* by Muhammad Husain Burhan bin Khalef Tabrizi and *Farhang-i-Anandraj* by Muhammad Badshah, the Mir Munshi of Maharaja Anandraj of Vizianagaram.

It is clear from what has been written above that Persian language, literature and culture was loved by Indians for many centuries. But there has been an ebb to it now. With the British rule in India, neither Urdu nor Persian in India, reflects Indo-Persian culture. Even Muslims of India do not appear to be the lovers of Islamic culture. This is a regrettable state of affairs. Iqbal, the Poet of the East, our last ray of hope, a Muslim in the real sense of the word, advised the Muslims against the evils of adopting western culture and mode of life.

Iqbal was born in 1876 A.D. in Siyalkot (Panjab). He was a great scholar of Arabic. Persian and Urdu. He was a philosopher and had sufi bent of mind. His Urdu works are *Bang-i-Dara*, *Bal-i-Jibril*, *Zarb-i-Kalim*, and poems like Tarana-i-Hindi, Sham'wa Shair, Khizr-i-Rah and Tarana-i-Milli.

His Persian works can be put on par with the works of any other Persian poet of India or Iran. They are *Asrar-i-Khudi*, *Rumuz-i-Bikhudi*, *Payam-i-Mashriq*, *Zabur-*

Haq. Among the notable learned men and poets were Ghiyas Beg, Naqib Khan, Ni'matullah and Abdul Haqq Dehlvi.

Shah Jahan also patronised men of letters, prominent among whom were Abu Talib (Kalim), Haji Muhammad Jan and Chandrabhan Brahman. Abdul Hamid Lahori was the court historian who wrote *Padshahnama*. Amin Qazwini produced another *Padshahnama* and 'Inayat Khan wrote *Shah Jahan-Nama*.

But the most prominent personality of the age is Dara Shikoh, the eldest son of the Emperor. He was well versed in Arabic, Persian and Sanskrit. He was the author of several works on Sufi philosophy and on the biographies of Muslim saints. He translated some *Upnishads* and the *Bhagwat Gita* and also the *Yog Vashishtha*. A copy of the Persian translation of the *Upnishads* by Dara Shikoh reached France in A D 1775. However, his most important original work was *Majma'-ul-Bahrain* (Mingling of the two Oceans) in which he attempted to show that Hinduism and Islam were the two paths leading to the same goal and could easily fuse into one.

Aurangzeb was a critical scholar of Muslim theology but he had no taste for poetry. He was even opposed to the writing of the history of his reign. Yet some important histories like *Muntakhab-ul-Lubab* by Khafi Khan, *'Alamgir Nama* by Mirza Muhammad Kazim, *Ma'asir-i-Alamgiri* by Ishwardas Nagar, *Nushkha-i-Dil Kusha* by Bhimsen, *Khulasat-ul-Tawarikh* of Sujan Rai and *Jang Nama* of Ni'mat Khan 'Ali, have been written during his time The most authoritative and elaborate digest of Muslim law, known as *Fatawa-i-'Alamgiri* was produced by some theologians under his orders.

Aurangzeb's successors continued to patronise Persian literature but after Muhammad Shah (1713-48), Urdu gained precedence over Persian and almost replaced it. However, many histories of the court of Delhi continued to

as Nizamuddin Bakhshi was the author of a very famous history entitled *Tabaqat-i-Akbarshahi,* in which he has traced the history from the time of Subuktagin to the 37th year of the reign of Akbar. His history is considered to be very authentic. Subsequent historians like Badauni, Ferishta, Abdul Baqi Nihavandi, etc. have based their works on *Tabaqat*. *Tabaqat* is a voluminous work consisting of a preface, nine chapters and an appendix.

Muhammad Qasim Hindushah Ferishta is the author of the famous history entitled *Tarikh-i-Ferishta* or *Gulzar-i-Ibrahimi* or *Tarikh-i-Navras-nama*. He wrote this history at the instance of Sultan Ibrahim 'Adilshah of Bijapur. Ferishta's history is based on authentic works He claims to have recorded the truth. He is impartial. He never flatters anyone, not even his king. His language is easy and simple.

An early work of Akbar's reign, which, though of great historical value, has been ignored by most of modern writers, was *Tarikh-i-Akbarshahi* of Muhammad 'Arif Qandhari.

Tarikh-i-Alfi was written jointly by Naqib Khan, Mulla Muhammad of Thatta and Ja'far Beg, at the instance of Akbar. It is a history of the 1000 years of Islam.

Some other histories written during this period are Ahmed Yadgar's *Tarikh-i. Salatin-i-Afaghina* and the *Akbarnama* of Shaikh Allahdad Faizi Sarhindi.

Persian literature continued to be written during Jahangir's reign. Jahangir was a scholar and a critic. He has written an autobiographical work named *Tuzuk-i-Jahangiri* It reveals the daily life of Jahangir, barring a few incidents such as his revolt against his father, the circumstances leading to his marriage with Nur Jahan and those of Prince Khusrau's death. During his reign, many historical works were written, chief among them are Mu'tamid Khan's *Iqbal-Nama-i-Jahangiri* and *Zubdat-ut-Tawarikh* of Nurul

has no doubt spoken highly of his work but at the same time accused him of flattery and florid style. M.A. Ghani remarks about his work, "*Ain-i-Akbari* and *Akbar Nama* are not two separate books ; the former is only a concluding part of the latter. The first volume of *Akbar Nama* deals with the history of the house of Timur down to Akbar's accession, while the second and the third are the chronicles of Akbar's own regime. *Ain-i-Akbari*, which properly speaking, forms the fourth volume of *Akbar Nama*, is divided into five books of which the first three treat of Akbar's domestic, civil, military and judicial staff and the elite of the court. The last two are devoted to a consideration of the social condition of the people, their crafts and literary achievements, more especially the Hindu philosophy and law and Akbar's own thought which was gathered by Abul Fazl under "Precepts of Akbar."

His other important works are *'Ayar-i. Danish* and the *Ruq'at* which have been lithographed and are widely read in India.

Badauni was an intimate friend of Abul Fazl and Faizi and yet he brands them as heretics. He was well versed in Persian, Arabic and Sanskrit. His *Muntakhab-ut-Tawarikh* is a historical work in three parts. In the first part, he traces the history from Subuktagin to Humayun. Second part contains the account of Akbar with some adverse remarks against the emperor ; and in the third part, he sketches the biographies of the saints, physicians and poets of Akbar's reign

He was also a great scholar of Sanskrit. Hence he was entrusted with the work of translating some Sanskrit books like *Mahabharat* and *Ramayan* into Persian ; and he did it.

Ahmad bin Muhammad Muqim al-Harwi, better known

latter fell short of replying in the same tone His mastery over prose and poetry, an unusual combination of two separate virtues, distinguishes him from his contemporaries.

His best prose work is *Seh Nasr*, which he wrote as the preface to a book of songs, entitled *Nauras* and composed by Ibrahim 'Adil Shah It is considered in India as a model of ornate prose, remaining still unimitated.

Among his poetical works, *Saqinama* was written in praise of Burhan Nizam Shah of Ahmadnagar The Shah sent him a reward of several elephants loaded with gold and silver. He was sitting in a coffee house when this wealth was brought to him When the messenger demanded a receipt, he wrote on a slip of paper

تسلیم کردند تسلیم کردم

and in their presence distributed all that wealth among the poor and the needy. This reminds me of Firdausi's similar action, though in a different mood and context.

His *Kulliyat* contains his Qasidas, Masnavis and Ruba'is and at the end appears the famous letter of Zuhuri to Faizi.

Faizi, Naziri, 'Urfi, Zuhuri and Khan-i-Khanan are the first grade poets who flourished during the age of Akbar. However there are many other poets who deserve to be mentioned. They are Hayati Gilani, Huzni Ispahani, Sanai Mashhadi, Nishani, Shakibi Ispahani, Mahvi, Ghairati Shirazi, Sairafi Kashmiri, Sanjar Kashi, etc.

Among the historians, during the reign of Akbar, the place of pride must be given to Abul Fazl. It is said about him that 'the monarchs of Asia stood more in awe of his pen than the sword of Akbar'. He is famous as a historian but he was more a politician, the production of *Akbar Nama* had a definite political motive.

Blochmann and Jarrett, in their translations of *Ain-i-Akbari* have given a critical estimate of Abul Fazl. Jarrett

of Akbar. The bulk of his poetic output is fairly good. Jahangir invited him to his court in 1014 A.H. and awarded him with a robe of honour and rich presents for a qasida. His main sphere of thought is ghazal, in which he distinguishes from his colleagues.

A contemporary biographer Shaikh Muhammad Ghaus Mandvi, the author of *Gulzar-i-Abrar*, says that Naziri, in the later part of his life, settled permanently at Ahmedabad, Gujarat, where he devoted himself to religious studies and his poetry became greatly influenced by Sufism

Maulana Jamaluddin Muhammad, poetically surnamed 'Urfi, came from Shiraz, stayed first with Faizi, then with Hakim Abul Fath and at last attached himself to the court of Khan-i-Khanan His fame rests on Qasaid but he declares Ghazal to be his sphere His Qasaid are written with a view to competing Anwari, Khaqani and Zahir Faryabi Consequently, they are written mostly in their metre and rhyme He died at the young age of 36 Shibli has given a critical exposition of 'Urfi's poetry in his *Shi'r-ul-'Ajam*

Mulla Nuruddin, better known as Zuhuri, does not get a place in *Shi'r-ul-'Ajam* He was for some time in the court of Shah Abbas, the Great , but left it for want of proper appreciation and patronage. He then came to India in 988 A.H and stayed first at Ahmadnagar, where he was appointed poet—laureate at the court of Burhan Nizamshah Thence he proceeded to Bijapur. Malik Qummi, the poet-laureate of the court of Bijapur admired him.

The author of *Ma'asir-i-Rahimi* declares that Zuhuri came as a saviour and by giving a new foundation to the dilapidated structure of the old style of prose and poetry, saved it from total collapse.

It is also related that Zuhuri wrote to Faizi a letter in ornate prose interspersed with beautiful verses, which the

Badauni and Bakhtawar Khan (author of *Mir'at-ul-'Alam*) maintain that he was the author of 101 works. Some of his well-known works are :

i) ***Nal Daman*** **: a masnavi consisting of 4000 verses, written at Akbar's request. It describes the love story of Raja Nal and Princess Damyanti. It is one of the best works of Indo-Persian literature.**

See what Badauni says .

والحق مثنوی ست که در ین سه صد سال مثل آن بعد از امیر
خسرو شاید در هند کسی دیگر گفته باشد ۰

ii) *Markaz-ul-Adwar* (The Centre of Circles) : a masnavi written after the style of Nizami's *Makhzan-ul-Asrar*

iii) *Bilqis-wa-Sulaiman* . a masnavi written as a reply to Nizami's *Shirini wa Khusrau*

iv) *Tabashir-us-Subh*, a collection of poems consisting chiefly of his ghazals, qat'as and a few ruba'is

His ghazals are charming and full of emotions A biographer estimates the number of his ghazals at 179. About his verses, he himself says,

هر نکته که می ریخت ز نوك قلمم
معنی ز خدا بود عبارت از مـن

He had a graceful prose style also. His letter to Akbar interceding for Badauni, is a good specimen of his prose writing. He possessed a big library which contained 4600 precious manuscripts on different subjects like Philosophy, music, astronomy, mathematics, poetry, medicine, history and religion

Muhammad Husain, known by his pen name Naziri, came to India in search of liberal patronage and better poetic appreciation. He attached himself to the court of the Khan-i-Khanan. He was the chief lyric poet of the time

Persian, Arabic, Turki, Sanskrit and Hindi He translated the *Tuzuk-i-Baburi* from Turki into Persian. He was well versed in Muslim history, was a scholar of Sanskrit and a very popular poet of Hindi. His name will live so long as Persian (and Hindi) poetry survives in India.

But he is more to be remembered as a patron of the learned. Akbar, the Great was eminent but Abdur-Rahim Khan-i-Khanan was pre-eminent. His greatness as a patron may well be realised by the compliments of Persian poets who sang his praise at the Persian court and in the face of the Shah himself. Kausari, a Persian poet of the Safawi court paid a glowing tribute to Khan-i-Khanan when he wrote the following verse :

که نبود در سخن دانان دوران
خریدار سخن جز خانخانان

Dr Chhotubhai Naik's thesis entitled *Abdur Rahim Khan-i-Khanan and His Literary Circle* gives a complete picture of the literary activities carried on under the patronage of even Akbar's nobles like Abdur-Rahim Khan-i-Khanan. Khan-i-Khanan, himself a poet of the first rank, collected around him a great literary circle which consisted of great literary artists, authors, philosophers, Hindi poets and other illustrious personages Their names and activities are too many to form a part of this small paper. One must refer to Dr. C.R. Naik's above mentioned work for the detailed information about Khan-i-Khanan's literary circle.

Faizi, the son of Shaikh Mubarak Nagori and elder brother of Abul Fazl, occupies the first rank among the poets of Akbar's court. He was a great scholar of Persian, Arabic and Sanskrit. No other poet after Khusrau can compete with him in the mastery of diction, poetic excellence and sublimity of thought. Saib calls him 'Shirin Kalam'. He was appointed Malik-ush-Shu'ara in 996 A.H.

Khwaja Husain Mervi.

vi) *Atharvan Veda*, translated by Badauni and Haji Ibrahim Sarhindi.

vii) *Nal Daman*, Faizi's masnavi founded on the story of Nal and Damyanti.

viii) *Tarikh-i-Krishnaji*, translated from Sanskrit jointly by a committee of scholars.

ix) *Tarikh-i-Kashmir*, translated from Hindi by Mulla Shah Muhammad of Shahabad.

x) *Bhagwat Gita* translated by Abul Fazl.

xi) *Jog Vashishtha*, a moral and religious dialogue, between Vashishtha and Ramchandra, translated jointly by Naqib Khan, Mulla Shah and Abul Fazl.

xii) *Harivamsa* translated by Mulla Shi'ri.

xiii) *Kishan Joshi*, *Gangadhar* and *Mahesh Muhanand* translated by Abul Fazl.

xiv) *Rajtarangini*, a Sanskrit history of Kashmir translated by Maulana Shi'ri.

The reign of Akbar occupies a long roll of scholars including poets, historians, calligraphists, philosophers, theologians along with the physicians, painters, musicians and other artists To describe each one of them would fill a volume. To get information about them, we must better refer *Badauni* Vol. III, *Ain-i-Akbari* Vol. I, pp. 232-264, *Tabaqat-i-Akbari* pp. 389-406, *Nafais-ul-Ma'asir* and *Ma'asir-ul-Umara*

The foremost among the Persian poets at the court of Akbar was Abdur-Rahim Khan-i-Khanan, the illustrious son of the illustrious father, Bairam Khan. As a poet of Persian language, he excelled many professional poets at the court. He wrote fluently under the pen-name, 'Rahim'. Abul Fazl writes that he was a versatile genius and composed verses in

considered under three heads viz. Historiography, Literature proper and Translations.

Akbar was exceedingly intelligent and possessed a fine taste for history, literature, music and fine arts. He had a strong memory and committed by heart some portions of *Diwan-i-Hafiz* and Rumi's *Masnavi*. He composed verses suited to various occasions. Once, he recited the following verses of his own composition before the congregational assembly in the mosque :

خداوند یکه مارا حسروی داد
دل دانا و بازوی قوی داد
بعدل و داد مارا رهنمون کرد
بجز عدل از حیال ما برون کرد
بود وصفش زعقل و وهم بر تر
تعالی شانه الله اکبر

His poetical contest with Khan-i-Zaman is very well-known.

A very great impetus to public taste for Hindi, in the reign, was given by his unprecedented patronage to Hindi lore, whieh led so much fresh stock of Sanskrit and Hindi literature to be translated into Persian. Some notable productions are :

i) *Razm Nama*, translation of *Mahabharat* rendered jointly by Badauni, Naqib Khan, Faizi, Mulla Shi'ri and Haji Sultan, etc.

ii) '*Ayar-i-Danish*, simplified and abridged translation from a Sanskrit book by Abul Fazl.

iii) *Lilawati*, a treatise on Algebra and Geometry translated from Sanskrit by Faizi.

iv) *Ramayan* translated from Sanskrit by Badauni, Naqib Khan and Haji Sultan.

v) *Singhasan Batisi*, the Thirty-two Tales of the Throne, rendered from Hindi by Badauni and

character. The work was undertaken in Humayun's reign, with a purpose of writing an encyclopaedia. The subjects discussed in the work constitute the current sciences. This work needs the special attention of the scholars.

Jauhar, though not a very learned man, was the faithful attendant and companion of Humayun in all his adversities. He is the author of *Tazkirat-ul-Waqi'at*, a very important work which has a special historical value, as being a faithful and unbroken record of Humayun's private life during his exile. It begins with Humayun's fight with Sultan Bahadur-shah Gujarati and ends with Humayun's last days and death by an accidental fall from the staircase of his palace at Delhi.

Bayazid was also in the retinue of Humayun during his flight from Hindustan. He wrote a work entitled "*Tarikh-i-Humayun*' at the request of Akbar.

Other poets of Humayun's court are Mir Waisi, Mir Abdul Latif Qazwini, Maulana Jalali Hindi, Muhammad Ibn-i-Ashraf al-Husaini, celebrated author of *Jawahir-Nama-i-Humayuni*, Maulana Nadiri Samarqandi, Maulana Ilyas, Maulana Junubi, Shaikh Abul Wajid Farighi Shirazi and Khwaja Ayyub. All of them have composed verses which show their proficiency in the art of versification.

Akbar's reign is the golden age of Indo-Persian art and literature. The Hindu and Muslim genius soared to the highest and produced works of which any country may feel proud. The patronage of the Mughals attracted more and more Persian poets and writers to India. Akbar's court was literally flooded with Iranian poets, philosophers and writers, so much so that India appeared to be Iran.

از بس سخن سرای که ز ایران به هند رفت

دهلی و آگره گشت ری و اصفهان هند

The imperial patronage was freely extended to Persian and Hindi literature and the emperor showed an equal interest in both. The Persian literature of Akbar's time may be

and verses in Hindi also.

Shaikh Abdul Wahid Bilgrami was a Hindi-Persian poet. His chief works are (i) a commentary on *Nuzhat-ul-Arwah*, a work on Sufism by a celebrated scholar Fakhr-us-Sa'adat at Herat and (ii) *Sanabil*, a treatise on the technical terms of Sufism.

Mir 'Alauddaula Qazwini was a historian who wrote *Nafais-ul-Ma'asir*, describing the literary phase of Humayun's reign.

Maulana Qasim Kahi composed a *Diwan* consisting of Qasidas, Ruba'is, Masnavis and Ghazals His chronogram on Humayun's death is very significant, natural and striking. It is همایون پادشاه از بام افتاد

Another equally simple and suggestive chronogram which he wrote on Kamran's death at Mecca is

کامران به کعبه مرد

Abul Fazl calls him Miyan Kale and considers him among the foremost poets of Akbar's court He also wrote a masnavi entitled *Gul Afshan* as a reply to Sa'di's *Bustan*.

Shah Tahir Dakhani was a Qasida-writer. He entered Humayun's service in the first part of his reign but in his later years, he devoted himself entirely to Deccan. His poetical works consist mostly of Masnavis and Qasidas in priase of Humayun and Nizamshah Bahri.

Yusuf bin Muhammand Hirwai wrote several works of poetical, medicinal and epistolary nature. His verses are written under the pen-name of Yusufi His *Riyaz-ul-Insha* is a treatise on the properties of simple and compound medicinal herbs and prescriptions. His *Jami'ul-Fawaid* is a work on general medicine and *Badai'-ul-Insha* is a treatise on the art of literary composition.

Maulana Muhmmad Fazl is the author of an unpublished Persian work entitled *Jawahir-ul-'Ulum* (The Pearls of Sciences), a voluminous work covering 1628 pages of large foolscap size, closely written in neat, elegant Arabic

the Sultanate period.

Mughal Period: Indo-Persian literature gets an impetus with the advent of Mughals. The Mughals were scholars and patrons of learning. Babur was a poet of Turki and Persian. His autobiography *Tuzuk-i-Baburi*, was written in Turki. It was thrice translated into Persian and has also been translated into several European languages. Mrs. A.S. Beveridge's English translation of the *Tuzuk* is the best, as it is done from the original Turki work Babur was also an inventor of a style of poetry in Persian, known as 'Mubayan'

His son Humayun was equally interested in literature He had an aversion of Turki but had a special liking for Persian. He was so fond of books that he always used to carry a library with him even during his expeditions. Jauhar, the celeberated author of *Tazkirat-ul-Waqi'at* remained with him in all his expeditions. Humayun compiled a *Diwan* under the pen-name of Humayun. M A. Ghani has quoted many ghazals and ruba'is of Humayun. One of his ruba'is is worth mentioning :

یارب بکمال لطف خاصم گردان
واقف بحقایق خـوا صم گردان
ازعقل جفا کار دل افگارشدم
دیوانهٔ خود خوان وخلا صم گردان

He has also quoted his masnavi which he composed on the occasion of his conquest of Qandahar. His verses include all kinds of poetry except qasida and qat'a.

M A Ghani has given a list of 21 foreign and Indian poets attached to his court.

Shaikh Amanullah Panipati was a learned Sufi and a theologian He wrote several qasidas in praises of Humayun.

Shaikh Gadai Dehlvi, the son of the famous poet Shaikh Jamali Kamboh, was a follower of Bairam Khan. He was a renowned scholar and a poet. He wrote Persian Ghazals

Insha and a *Diwan*. Under his patronage, Mulla Abdul Karim wrote a history of Gujarat, entitled *Ma'asir-i-Mahmudshahi* which is referred to in Nizamuddin Ahmed's *Tabaqat-i-Akbari*.

In Gujarat, Fazlullah Zain-ul-'Abidin entitled Sadr-i-Jahan, who flourished during the reign of Mahmud Beghra, wrote a general history.

In Bijapur, Mahmud Ayaz wrote *Miftah-us-Surar-i-'Adil Shahi* in about 1516 A.D. It is a book on sex, describing the peculiarities of women

Some useful Sanskrit works were translated during this period. A Sanskrit work on music and dancing was translated into Persian by Abdul-Aziz Shams of Thaneswar. A masnavi based on a Sanskrit work and describing the love story of Lork and Chanda was written in Persian.

Durgarasi's *Salihotra* was translated into Persian by Abdullah bin Safi under the orders of Bahmani Sultan Ahmad Shah I This work describes various breeds of horses, their qualities, faults, their diseases and cure, etc. A Sanskrit work on medicine was translated into Persian by Miyan Bhuva and was named *Ma'dan-ush-Shifa-i-Sikandari* or *Tibb-i-Sikandari*. It was dedicated to Sikandar Lodi.

Zain-ul-'Abidin Shah of Kashmir (1420-1470) got the *Mahabharat, Kathasarit Sagar* and *Raj Tarangini* of Pandit Kalhan translated into Persian. At the instance of Firuzshah Tughluq, a work on philosophy, divinity and omens was translated into Persian, under the name of *Dalail-i-Firuzshahi*.

We can see from the above description, that the period of Sultanate of Delhi was full of literary activities. The writers were all Muslim scholars who wrote mostly in Persian. Their works can be divided into three categories viz. historical, religious and literary. Historical works are far more in number. They have a standard of their own and can be used as a definite source-material for a history of

Firuz Tughluq was a patron of learning. He used to give 36 lakhs of *tankas* (coins) to learned men and poets, every year. He has himself written an account of his reign under the title of *Futuhat-i-Firuzshahi.*

Shams Siraj 'Afif was a prominent scholar of his court. 'Afif's *Tarikh-i-Firuzshahi* is a history of the reign of his patron in five parts. It begins where Barani ends, and covers the reign of Firuz Tughluq.

Muhmmad Bihamad Khani was an eminent scholar, whose *Tarikh-i-Muhammadi* comes upto 1439 A.D. He wrote this book after giving up his service and becoming a hermit.

Sayyid and Lodi periods also had their literary achievements. Sikandar Lodi was a scholar and a poet. He wrote verses under the pen-name of Gulrukh.

The most important poet of his time was Shaikh Jamal-uddin of Delhi (Jamali Kamboh). He is known for his works viz. *Siyar-ul-'Arifin* and *Mihr-u-Mah.* He called on Babur after his success at Panipat and praised him. Another eminent scholar of the Lodi period was Shaikh Abdul Quddus Gangohi. But whereas Jamaluddin won Babur's favour, Abdul Quddus incurred his wrath.

With the decline of Tughluq dynasty, some provincial kingdoms came into existence. A good deal of literary activity is found there too. In Sindh, Sayyid Muin-ul-Haq wrote *Manba'-ul-Ansab* which gives an account of the Sayyids of Bhakkar.

In the Deccan, the rulers of Bahmani dynasty were not only the patrons of learning but were also learned themselves. Sultan Tajuddin Firozshah was skilled in astronomy and erected an unfinished observatory at Daulatabad.

Khwaja Mahmud Gawan, entited Sadr-i-Jahan and Malik-ut-Tujjar was the famous wazier of Bahmani kingdom. He was a great scholar. He invited celebrated Jami to the Deccan. His most famous work is *Riyaz-ul-Insha*. Prof. M.I. Dar holds it in great esteem. His other works are *Manazir-ul-*

The popularity of Persian poetry during this period was so wide spread that qawwals, musicians and even dancing girls were all interested in Persian poetry and knew by heart the ghazals of the then living poets like Sa'di, Khusrau and Hasan.

It is not out of place to record here the attempt of Sultan Shahid (Prince Muhammad) to create a Shiraz in India. He was at that time the Governor of Multan. He collected the best poets there in the hope of making it the Shiraz of India. He conferred the title of Amir-ush-Shua'ra on Khusrau. He twice invited Sa'di Shirazi to come to India. The prince was so sure of Sa'di's arrival that he planned to appoint him the head of an institution named Khañqah-i-Sa'diya, proposed to be built at Multan. But Sa'di did not come on plea of old age and wrote :

در هند خسرو بس است

Ziyauddin Barani is India's first great historian who wrote his famous history entitled *Tarikh-i-Firuzshahi*. He was born at Baran, in the district of Bulandshahar in U.P. He was a member of the famous trio — Khusrau, Hasan and Barani. He had a taste for Persian poetry. His qasidas, qat'as and ruba'is are considerably nice. But he is known more for his history. The style of his Tarikh is direct but the diction is highly ornate and is interspersed with verses. His total works are seven, more important of them being Inayat-Nama, Hasrat-Nama and Tarikh-i-Firuzshahi.

Badruddin Muhammad of Chach (Tashqand) was a great scholar and a renowned poet of the court of Muhammad Tughluq. He composed poems in praise of his patron. His two works viz. *Diwan* and *Shahnama* are well-known.

Isami was another historian of the age. His *Futuh-us-Salatin* is written on the model of Firdausi's *Shahnamah*. It is a history in verse of the Muslim rulers in India from the time of the Ghaznavids upto 1350 A.D. It is interesting to note that this work was dedicated to 'Alauddin Hasan Kangu.

Khusrau's merits did not appear either in Iran or in India during the reigns of Sultan Mahmud and Sultan Sanjar.

Khusrau had many titles to his credit. He was called Amir, Turkullah, Malik-un-Nudama, Khatim-ul-Kalam, Tuti-i-Hind and Sultan-ush-shu'ara.

M.A. Ghani says, "While Firdausi is, undoubtedly, a master of Masnavi, Sa'di of Ghazal and Kamal-i-Isma'il, Khaqani, Anwari, Zahir and 'Urfi of Qasida, our poet is a master of all, with the credit of completing the books like *Ghurrat-ul-Kamal* and *Matla'-ul-Anwar* within fifteen days each."

His Hindi poems are said to be as large in bulk as his Persian poems are. But Ghani maintains that Khusrau's genuine Hindi poetry does not survive. He writes at one place, "The utterly uncritical way in which the bulk of *Jawahir-i-Khusrawi* (a collection of his Hindi Urdu verses) was prepared and passed by the Khusrau Committee constituted at Aligarh makes the work totally unfit for reference."

The second great poet of the age was Khwaja Hasan Sajzi Dehlavi His ghazals are considered superior to those by Amir Khusrau. Ziyauddin Barani, the contemporary historian relates that Hasan, during his very life time, was given the title of Indian Sa'di, an equal status with Shaikh Sa'di, who was at that time living in Iran.

Hasan's works are his *Diwan* and his prose work entitled *Fawaid-ul-Fuwad*, which he wrote to please his spiritual guide, Shaikh Nizamuddin Auliya of Delhi. His elegy in prose on the death of Sultan Muhammad, better known as Khan-i-Shahid, is very noteworthy. He wrote it in prose because his friend, Amir Khusrau wrote such elegy in verse which was really unsurpassed

In his youth, he lived a free unrestricted life but later on, he became a disciple of Shaikh Nizamuddin Auliya and lived the pious life of a Sufi. He died in 738 A.H.

Badr-i-Chach and Qazi Zahir Dehlavi.

Khusrau is the most prominent poet of Hindustan whose composition knew no distinction between 'Persian Persian' and 'Indian Persian'. Even the best poets of Iran had to acknowledge the purity and grace of his poetry. He selected Ghazal and Masnavi forms to express his themes. His ghazals are sweet and musical. He was an adept in music : his voice was extremely sweet and melodious like the great Rudaki. He invented Sitar by combining the Indian Vina with the Persian Tambura ?

As a masnavi writer, he may be ranked along with Firdausi, Nizami and Jami.

His prose and poetry works consist of about four to five lac of lines and they are about 92 in number.

His *Khamsa* consists of five masnavis viz. *Matla-ul-Anwar*, *Shirin Khusrau*, *Majnun Laila*, *Aina-i-Sikandari* and *Hasht Bihisht*. These five masnavis were written in reply to the masnavis of Nizami Ganjavi.

Some of his other notable works are ;

i) *Ghurrat-ul-Kamal* · a collection of his qasaidas.

ii) *Qiran-us-Sadain* : a masnavi describing the meeting of Bughra Khan, the ruler of Bengal and his son, Sultan Kaikubad.

iii) *Dulatrāni* (*Duwulrani*) *Khizarkhan* : a masnavi describing the love of Khizarkhan and Devalrani, the daughter of Karan Waghelo, the Raja of Gujarat

iv) *Nuh Sipahr* . an ambitious work, containing, like the nine skies, nine chapters, each of which has a different metre *In this work, the poet refers to India's climate, her flowers, animals and birds, the* religious beliefs and language of the people. He compares India to the Garden of Eden and considers her to be superior to other countries in the world.

Distinguished critics are of the opinion that a poet of

renowned poet. He wrote several poems in commemoration of the conquests made by Iltutmish.

Shihabuddin Mehmarah of Badaun was a great Qasida-writer, who was patronized by Sultan Firuz Shah. His style of writing and trend of thought was followed by 'Urfi.

During the reign of Sultan Nasiruddin Mahmud, Abu 'Umar bin Muhammad al-Minhaj Siraj Jaujzani produced a very important work on history and named it *Tabaqat-i-Nasiri*. It begins from the earliest times and concludes with the reign of the Sultan. He was a Sufi and held the post of Grand Qazi of Hindustan. Besides being a historian, he was also a poet. His Qat'as and Qasidas deserve to be specially mentioned.

Another poet of great merit was Malik-ul-Kalam Amir Fakhruddin 'Amid Loiki who may easily be reckoned among the greatest qasida-writers of the age One of his qasidas, in praise of Sultan Sanjar, is noteworthy. He has cleverly made therein, ahu *radif* and khar, kar, bar *qafiyah*. This was a novelty in the art of qasida-writings. In his later days, 'Amid gave up panegyric and took to Sufism, singing the praise of Allah, Holy Prophet and the love for Him.

Nuruddin Muhammad 'Awfi was also a prominent scholar, attached to the court. He was the author of *Lubab-ul-Albab* and *Jawami'-ul-Hikayat wa Lawami'-ur-Riwayat*.

It appears from the above description that the general trend of the Persian poetry under the Ghori and the Slave dynasties was more historical than panegyric. Even qasidas were written to commemorate the victories or campaigns of the Sultans. Besides, many poets were influenced by Sufism. They produced poetry of a really high order.

Khiljis, Tughluqs and Balbans · This is a golden period in the history of Indo-Persian literature. It produced the 'Five Wonders' خمسهٔ متحیره whose contribution to Persian language and literature is of immense value. They are Amir Khusrau, Hasan Sajzi, Ziyauddin Barani,

He settled in Ajmer Perhaps he was the first to come and light the candle of Sufism in upper India by laying the foundation of a regular school for the teaching of the Sufi cult.

He was the greatest lyric poet of his age. His poems are a store house of transcendental thoughts beautifully ordered and forcefully expressed Of all the Persian Sufi ghazal writers like Sa'di, Hasan, Hafiz and Jami, his poetry closely resembles that of Hafiz. But his wine, tavern, cup bearer and the object of adoration are more celestial than the wine, rose, bulbul and the tresses of the Beloved of Hafiz. Khwaja's poetry is, undoubtedly, pregnant with great spiritual truth and is symbolic of Divine love.?

Some great poets like Tajuddin Hasan and Qazi Hamid of Balkh also adorned the Ghori court.

Slave Dynasty : After the death of Sultan Mu'izzuddin, the nobels of the court unanimously chose Qutbuddin Aibek to succeed him. Aibek followed the cultural tradition of his master. He patronized men of learning and letters and gave fabulously rich gift to them—sometimes a lac of rupees for a single ode. Hence, he was called *Lak-baksh.* He was succeeded by his son known as Iltutmish or Altamash. During his reign, so many poets arrived from Persia. One noted poet was Nasiri from Khurasan. His Qasida was highly praised and appreciated by Sultan. Sultan ordered 53,000 coins to be awarded to him, as the Qasida consisted of 53 lines.

Nasiri was a distinguished poet. He was a direct descendant of the famous Sufi saint, Shaikh Abu Sa'id Abul Khair.

During this period, Chingizkhan's brutal treatment of the Muslim divines and men of letters, compelled many poets to seek resort in India. Amir Ruhani Samarqandi was such a poet. He was received warmly by the Sultan who rewarded him profusely for his Qasidas.

Tajuddin Dabir was a native of Delhi. He was a

tan was Mu'izzuddin Muhammad bin Sam, surnamed Shihabuddin Ghori, who occupied Lahore in 582 A.H., conquerred the whole of the Panjab and held his court at Delhi.

Ruknuddin Hamzah was a distinguished writer and poet of his time. He was the poet-laureate of the Ghori Sultan. Unfortunately his works are not preserved.

Another great name was that of Shihabuddin alias Muhammad Rashid whose pen-name was Shihab. He was born at Ghazni but lived most of his life in India 'Awfi describes him as 'a king among poets' and 'a moon among stars'. His compositions consist chiefly of Qasida, Ghazal, Ruba'i and Qat'as.

Another famous poet of the period was Nazuki of Maraghah He was a poet and was deeply learned in ethics and jurisprudence

But the place of pride must be given to Imam Fakhruddin Razi, the famous divine. who preached Sultan's army once a week The greatness of his soul and the excellence of his preachings can be estimated from the following verses

اگر دشمن نسازد باتو ای دوست
ترا باید که با دشمن بسازی
وگرنه چند روزی صبر فرما
نه او ماند نه تو نه فخر رازی

Does this not remind us of the teachings of Christ and Gandhi ?

Another significant event of this period is the emigration of some learned Sufis from Persia to India. They imparted spiritual instruction and propagated mystical ideas among the people Their teaching was conducted partly in Persian and partly in local Prakrits, which the Persian Sufis made a special effort to learn.

Such was the state of religion and society when Khwaja Mu'inuddin Chishti arrived in India from Persia in 556 A.H.

by Persian historians and even by 'Awfi. He quotes the verses of Mas'ud himself, fixing Lahore as his birth place :

مولد م لوهور و از لوهور دور ویحك ای لوهور بی تو کی سرور

Mas'ud is rightly admired by Amir Mu'izzi, the poet-laureate of the court of Malik Shah Seljuqi and Adib-i-Sabir They hailed him not only as their master but as their lord in the realm of Persian verse. The universal esteem in which his poetry was held in Persia is a real asset to India's achievement in the art of Persian versification. Ghani concludes by saying that Mas'ud was the second great poet after Abul Faraj Runi, who was a genuine Indian product.

Abul Faraj Runi's birth place was a small town named Run or Ruyan near Lahore 'Awfi and Badauni hold this view but the Persian biographers declare him to be a Persian, just as they did in case of Mas'ud Anwari declares his desire to imitate Abul Faraj's poetry and Faizi acknowledges him as his superior and guide, when he says,

د وهی که توان کرمت ازشعر ازشعر ابوالفرح کسرفتم

It is a matter of pride for India that Lahore produced a poet of the stature of Runi, whom the great Anwari imitated Anwari, about whom is said.

در شعر سه تن پیمبرانند هرچند لانبی بعدی

ابیات و قصیده و عزل را فردوسی و انوری و سعدی

The great Sufi poet Sanai was a resident of Ghazna, but he had a long stay in India which had influenced his thought and style. He often gave vent to Indian ideas and used Indian words in his Persian compositions, as is evident from his following verses ;

نه دران معده خدرهٔ میده نه دران دیده قطرهٔ پانی

لنگهنت گر ترا کند فربه سیر خوردن ترا ز لنگهن به

Ghori Dynasty : India produced many great poets during *the reign of the Ghori Sultans. The first Ghori king of Hindus-*

The reign of Sultan Mahmud is significant from the point of view of the growth of Persian language in India. His conquest was more effective in introducing the people of India to this tongue, while his patronage gave it popularity. It grew rapidly in the more congenial and healthy atmosphere of the Indian soil. After his conquest of the Panjab, the medium of his dealing and communication with the Indian rulers and the masses, was Persian. Hundreds of people of India came in contact with his army and learnt the rudiments of Persian and became acquainted with Persian manners and customs. The Persian nobles and soldiers gained knowledge of Indian dialects and civilization, because of their daily transaction with the merchants and labourers This is evident from the fact that Minuchehri, a poet of Mahmud's court, has used Hindi words in his qasida in which he says

الا تا مومنان دارند روزه　　　الا تا هندوان کیرند لنگهن

It is no exaggeration to say that the poetic taste of the people acquired in the Ghazni court of India, was keeping pace with the progress made in Khurasan. Probably it was for this reason that the later Ghaznavid Sultans finally declared Lahore to be the metropolis of their empire in 429 A.H ; and it is no wonder if India, at this stage, produced poets, who in general merit, equalled their Persian colleagues

During the reign of Sultan Ibrahim, Abu Nasr Farsi, better known as Adib arrived and stayed at Lahore. He founded a university at Lahore, called Khanqah-i-Abu Nasr or according to 'Awfi, Khanqah-i-'Amid. It remained, for centuries, the centre of Persian and Arabic culture in the East.

Abul Faraj Runi and Mas'ud Sa'd Salman were born in Muslim families which had migrated to Lahore from Khurasan. Both of them were great Qasida writers of repute, and have sung Qasidas in praise of the Sultans. M.A. Ghani refutes the arguments of assigning a Persian home to Mas'ud

Even before the Ghaznavids, the Persian language had entered Hindustan. The provinces of the Panjab and Sindh were particularly affected, since large number of foreigners has been coming to India for trade and travel. They had established social relations with Lahore, owing to the innumerable Persian families having come and settled there even before Islam. For these reasons, Persian civilization and the Persian language were not alien to the Panjab.

Hence, when the Ghaznavids established themselves in India in the 11th century, Lahore became an important centre politically as well as socially, equal to Ghazna itself. There was a free and profuse intercourse between the different parts of Iran, Afghanistan, Khurasan and the Panjab Scholars migrated to the conquered territory, settled down there temporarily or permanently and laid the foundation of the Indo-Iranian culture and literature

Mahmud was the founder of the Ghaznavid dynasty. He was a great patron of learning. He invited many eminent scholars to his court, one of them being Abu Raihan Biruni There are contradictory views about his being a native of Sindh or Khwarazm. Several Arab writers have mentioned that there existed a city of the name of Birun in Sindh. M A Ghani also admits the fact but denies the claim of that city to be the home of Biruni.

However, it remains a fact that he was closely connected with India and her culture. He laboured hard for acquiring knowledge of Indian arts and sciences. His popular literary work is *al-Hind*, which is directly concerned with India, In it, the sciences of the Hindus, their religion, philosophy, astronomy and beliefs have been described in detail It is a complex history of the Hindus

Biruni's works are mostly Arabic and yet his mastery of the Persian language and literature is evident from the fact that he was a Persian by birth and origin. Of course, he has not used Persian as a vehicle of thought in any of his literary works.

or the impact of cultural contacts of the Hindus and the Muslims, it would be worthy to quote Mr. Titus. He says, "When all is said, there seems to be little doubt that Hinduism has wrought a far greater change in Islam than Islam has wrought in Hinduism, which still continues to pursue the even tenor of its ways with a complacency and confidence that are amazing."

Turning to Indo-Persian literature, it would be proper to divide the whole span into three broad divisions : Indo-Persian literature produced during (i) the Muslim rule at Lahore (ii) the Delhi Sultanate and (iii) Mughal period and thereafter

The downfall of the Mughal empire, the emergence of Urdu and the displacement of Persian by English as an official language have all contributed to the decline of Persian literature in India for the past hundred years and more.

With the cessation of Mughal rule in India, Persian also ceased to be the court language (of the Mughals). It was replaced by English. Urdu and Hindi became the languages of literature. Urdu, though the fruit of Hindu-Muslim contact, is no longer an Indo-Iranian language It is purely a modern Indian language. Moreover, the people of India, under the British rule, remained purely Indians, till the bifurcation of India into Bharat and Pakistan. Under the circumstances, the literature produced by Indians or even Pakistanis, both guided by their national pride, can no longer be termed as Indo-Iranian literature. Dr. Iqbal, however, was an exception to this rule. He was an Indian, who later on declared himself to be a 'Muslim of the world'. He claimed سارا جہاں ہمارا As a true Muslim, his works come within the purview of Indo-Iranian literature. Hence, my endeavour will be to describe *Indo-Iranian literature, beginning with the coming of Islam to* India and ending with the rise of Iqbal in the bright and lustrous soil of the Panjab in India-the place of pride for both the beginning and the end of Indo-Iranian literature.

In the matter of food and ornaments, the Muslims were very greatly influenced by the Hindus. The chewing of betel leaf became popular with them. Highly seasoned food with rich spices and chilly found favour with them. The ornaments such as ring, necklace, ear-ring, etc. which otherwise were forbidden by Islam, began to be used by rich Muslims.

Hinduism had some influence on Muslim religious thought and practices also. In this respect, the learned remarks of Dr. Wahid Mirza are worth noting. He writes, "The cumulative effect of the presence in large number of such saints and ascetics (as qalandars and begging friars) was the transformation of Islam in India from a simple and puritanic religion, with emphasis on the performance of outward legal duties (Takalif-i-Shari'a) to a complex devotional creed in which miracles and superstitions combined of course with saint worship and played an important role. It became a common practice now to get oneself attached to a spiritual director, who alone, according to a popular belief, could guarantee bliss and happiness in this life and the life hereafter."

The Islamic architecture was so greatly modified by Hindu tradition that it ceased to be pure Islamic. The buildings erected by the Sultan and emperors were the result of the united genius and efforts of Hindus and Muslims alike. Muslims took to Hindu art of painting, music and some other fine arts. Though Persian was their literary and court language, they had to make compromise with Indian languages and the result was the birth of Urdu.

Similarly Muslim manners and customs were also influen*ced. Some of the aristocratic Muslim families assimilated the Hindu custom of Sati and Jauhar, Faizi praises the love of Sati* in the following verse.

همچوں هندو زن کسی در عاشقی مردانه نیست
سوختن بر شمع مرده کار هر پروانه نیست

Summing up the discussion on the cultural give and take

Deo.

The Mughal school of painting considerably influenced the Hindu ideas, technique and form of the art. The impact of the Mughal art completely transformed the Rajput school of painting and became responsible for the birth of the Kangra school in the 18th century

However, in the art of Music, the Muslims were considerably influenced by Hindus Music among the Muslims was considered to be an irreligious pursuit Hence, it was strictly forbidden by many orthodox Muslim rulers like Aurangzeb Only Akbar took keen interest in it. Muslims began to be fond of music since Akbar's time and some of them even excelled the Hindu musicians in the art of Hindu classical music. Great names in this field are of Muslims. Besides Tansen, Baba Haridas and Baba Ram Das during the reign of Akbar, there were great musicians like Jahangir Dad, Parvez Dad, Khurram Dad, Makhu, Hamzah, Chatur Khan, Durang Khan and Lal Khan

The Muslim social life was equally influenced by the Hindu social organization and culture. The Indian converts to Islam could not but retain some of their Hindu notions and practices. The worship of saints and shrines is only another form of Hindu worship, which the converts could not shake off. The Muslim festivals began to be celebrated in India, with pomp and display, like the Hindu festivals. The festivals of Shab-i-Barat was celebrated like the Hindu stival of Shivratri, with a night-long vigil, bustle and noise. The 'Aqiqa and Bismillah ceremonies were observed in much the same way as the Hindu 'mundan' and 'vidyarambh' sanskar. Decoration of the bride at the time of marriage is a result of Hindu influence ; the *haft-o-nuh* is only another name of the *Solah Shringar* of the Hindu bride. A sort of caste system also arose among the Muslims, which can be seen from the fact that 'a Sayyid, a Pathan, a Turk or a Shaikh' would hardly think of a matrimonial alliance with a person of lower rank i.e. one outside his *Qaum*.

that birth was no bar to approach the religious salavtion. Even the Bhakti movement, was to some extent influenced by Islam in India. Hindu saints preached the fundamental equality of all religions and the unity of Godhead. Sufism influenced the Hindu society and was in turn influenced by Hindu Vedanta. Some of the Sufi saints of Chishti order lived and acted liked Hindu saints and adopted a sympathetic attitude towards the Hindus. The liberal treatment given to the Sudras and untouchables was a direct result of the Muslim influence on Hindu thought.

But it had also a diverse effect on Hindus. The missionary zeal of Islam strengthened conservatism among Hindus. Caste rules were made more rigorous. New rules of conduct were formulated in *Smritis*. Hindu reformers wrote books prescribing a rigid religious life for the people. Early marriage was brought in. Marriage of a girl after 12 was declared to be sinful. Strict purdah was also enforced.

Indian languages were also influenced by Persian. Arabic, Turki and mostly Persian words entered into Hindi, Bengali, Marathi, Gujarati and other Indian languages including the languages in South, though to a lesser degree. Dr. A.L. Shrivastava says, "A very important cultural impact of Islam was the birth of the Urdu language, a product of the joint efforts of the two communities."

Muslim contact brought about a change in the method and terminology of the games like hunting and also in the art of war. The Mughal system of warfare was adopted by Hindu Rajas. The introduction of artillery and a new mode of warfare, changed the system of defence of Hindu rulers.

But the most remarkable influence of Islam was in the domain of fine arts, particularly in architecture. Rajput rulers imitated the Mughal style of architecture and introduced it in their palaces as in Amber, Bikaner, Jodhpur and Orchha. Even some temples of Brindaban assimilated the Mughal style of architecture, as in the temple of Govind

and Prof. Humayun Kabir that the 'Bhakti movement came into being as a result of the Islamic contact.' These views are also denied by other equally great minds. What I intend to stress is that Hindu and Muslim cultures have much in common. Dara Shikoh's *Majma'-ul-Bahrain* is a last word on this subject. Hinduism and Islam are two great oceans which met in India and produced a far reaching effect upon each other.

Islam and Hinduism flourished, side by side, in India, for a period of over 900 years. It is, therefore, a great folly to maintain that they remained unaffected and pure. Their mutual effect cannot and should not be overlooked. Akbar's 'Din-i-Ilahi' could be more of a political nature than of a religious one. But some saints like Kabir and Nanak definitely tried to bring about some sort of compromise when they preached something acceptable to both the Hindus and the Muslims.

They emphasised the fact that Hinduism and Islam were two different paths leading to the same destination and that Rama and Rahim, Krishna and Karim or Allah and Ishwar, were different names of the same Almighty. They condemned priestly ritualism and formalities of both religions and emphasised devotion and true piety.

It is a sad situation that both Hindus and Muslims rejected their preachings However, we must sincerely record the fact that such attempts were actually made. The attempts failed because they were aimed at bringing about a compromise in their religious beliefts. And, it is a universal fact that the orthodoxy, anywhere in the world, moves very hesitatingly.

In other aspects, especially in social matters; their mutual contact has produced definite results.

The Hindu society was influenced by the Muslim in two respects. Firstly, some of the democratic principles of Islamic social organization were borrowed by Hindus. The Hindu reformers stressed the equality of castes and preached

illustrate and lead to the *'ishq-e haqiqi* (divine love).

متاب از عشق رو گرچه مجازیست

که آن بہر حقیقت کار سازیست

But Persian Sufism, in India, has taken up other illustrations, drawn from Indian life and environment. e.g. *Nal Daman* of Faizi, *Padmavat* of Malik Muhammed Jaysi, *Chitravali* of the sufi poet Usman, *Lorikchanda* (*Chandayana*) of Maulana Daud, *Mrigavati* of Kutban and *Madhu Malti* of Manjhan.

Whatever may be the origin of Persian Sufism, there has been a great cultural affinity between the Persian Sufism and Hindu Bhakti cult. Even Dr Iqbal has admittted this fact. He says, "It must, however, be remembered that some later Sufi fraternities (e.g Naqshbandi) devised or rather borrowed from the Indian Vedantists, other means of bringing about this realisation. They taught, imitating the Hindu doctrine of *Kundalini*, that there are six great centres of light of various colours in the body of man. It is the object of the Sufi to make them move, or to use the technical word, 'current', by certain methods of meditation and eventually to realise amidst the apparent diversity of colours, the fundamental colourless light which makes everything visible and is itself invisible. The continual movement of these centres of light through the body and the final realisation of their identity, which results from putting the atoms of the body into definite courses of motions by slow repetition of the various names of God and other mysterious expressions, illuminates the whole body of a Sufi ; and the perception of the same illumination in the external world completely extinguishes the sense of otherness "

And when there is realisation or when the Sufi reaches the last stage of his path, he cries out, like Mansur Hallaj-ana al-haqq which is nothing but a cry of Sohni of a Hindu devotee.

Similarly there are learned opinions of Dr Tarachand

They would start the game with the following:

هست کلید در گنج حکیم

بفضل بسم الله الرحمن الرحیم

And thereafter, *Bait* after *Bait* were reproduced. This game was so popular that in Surat, even the Nagir gentlemen would play it before starting their caste dinner.

This shows how intensely the Persian way of life was adopted by the Nagirs of Gujarat and how much enamoured they were of the Persian language and literature.

Another aspect of Indo-Iranian culture is visible in the works of the great Sufis who settled in India and produced a miraculous effect upon the Hindus. Dr. Iqbal negates all the theories put forward by many Indian and European writers about the origin of Persian Sufism. "Von Kremer and Dozy derive Persian Sufism from the Indian Vedanta; Merx and Mr. Nicholson derive it from Neo-Platonism while Professor Browne once regarded it as Aryan reaction against an unemotional semetic religion;" says he and adds, "it appears to me, however, that these theories have been worked out under the influence of a notion of causation which is essentially false."

Here again, we do not enter into the merits and demerits of the arguments put forward by these learned men. However, there is a striking resemblance between Persian Sufism and Hindu Bhaktimarg, a fact which cannot be denied. Sufism is a path which a devotee has to tread upon while proceeding in search of Divinity. He has to pass through the four stages of *shari'at*, *tariqat*, *haqiqat* and *ma'rifat* Bhaktimarg is also such a path. There are innumerable difficulties which the traveller on the path, has to experience. Atlast he unites with his beloved according to Bhaktimarg.

Many masnavis have been written by Sufi poets. by way of illustrations of the Sufi love-*Laila Majnun*, *Khusrau Shirin*, *Salman wa Absal*, *Bilqis Sulaiman*, *Yusuf wa Zalikha*, etc.,

Their themes, though *'ishq-e majazi* (physical love)

Mathematics and Ayurvedic system of medicine.

Same was the case with Hindus. They were attracted to study Persian for various reasons. Persian was the Government language and it was used in all matters, political, literary, administrative and religious. Hindus, especially, the Nagirs of Gujarat and Kayasthas all over India, studied Persian and acquired proficiency in it. They became masters of Persian language and literature, so much so that they produced excellent works on History, letter-writing and pure literature They adopted the fashion of keeping a diary. Most of them worked as Waqia Nigar, Katib and Ruq'a Navis or Munshi.

Jagjivanram, Mehta Sukhram, Mehta Sunderlal, Munshi Durijanmal, Mehta Sobharam, Madhavdas, Kishanji Bed, Munshi Bhalchand have been great Ruq'a-Navis.

Shivlal, Munshi Nandlal, Kishenji Bed, Bhavanishanker Rai, Mehta Sobharam, etc. kept diaries which have been very popular. They have been a source of authentic information about the life of the people of their time.

Some Nagirs were almost mad after Persian. They even persianised their names. We find such names as Majlisrai. Sahebrai, Daulatrai, Hukumatrai, etc

It is said that one Sahebrai was offering his *Sandhya* (prayer) in Persian. One Mitharam has recorded his name in Persian, in the books of the Brahmin priest at Trimbak, a place near Nasik.

It is reported about a Nagir officer that in a ceremony called 'Pind-dan', his priest arranged the Pinds (balls prepared from flour of wheat or rice) but they rolled aside. That officer, in rage, cried out,

مادر بخت پینڈو میروند

His priest also knew Persian and retorted—

صاحب به گیا نمی روند به مکه می روند

'**Baitbazi**' was a game of common interest among **Hindus and** Muslims. Nagir boys were expert in that game.

Mahiyar Navroji Kutar (died 1940), Dua-i-Nikah, Qissa-i-Darweesh wa Ganj-i-Zar, Diwan-i-Jamsheed, Goolsan-i-Farhang, Khubinama-i-Din-i-Zarthoshti and the Persian translation of Aesop's Fables.

Persian is learnt with interest, even now, by the Parsi boys and girls of South Gujarat.

And then came Muslims. Muhammed bin Qasim conquered Sindh and Multan; then Ghaznavid rule in Sindh and the Panjab and at last Sultanate and Mughal rule in India with their seat in Delhi.

It is not within the scope of this paper to discuss the much controversial problem of how Islam spread in India-whether by sword or by sweet will. Much is written about it and pages have been filled by arguments both in favour and against 'persecuted conversion'. The religious policy of the Muslim rulers has always been a chapter in any book written on Indian culture. It is needless to harp on the same string. Suffice it to say that today Muslims form a major minority in India. They are Indians from all points of view. They are brothers to Hindus, Sikhs, Jains and Christians. If Amir Khusrau took pride in being an Indian Turk, Dr. Iqbal also sang at the top of his voice

سارے جہاں سے اچھا ہندوستاں ہمارا

ہندی ہیں ہم وطن ہے ہندوستاں ہمارا

This feeling of brotherhood and religious tolerance of Indian Muslims is the brightest phase of our Indian culture.

Even during the medieval period, when there was no systematic educational system evolved by the Muslim rulers, there was a free intercourse between the Muslims and Hindus in the field of education Muslim usually studied in *Maktabs and Madrasas and followed 'the Dars-i-Nizamia' prescribed by Mulla Nizamuddin, in the beginning of the* 18th century A D However, those Muslims who were eager to get knowledge of the different branches of science joined the Hindu Pathshalas and studied Astronomy,

After the Arab conquest of Iran, Iranians of the Aryan race, submitted to the will of God and became Muslims in the real sense of the word. They embraced Islam and accepted the divine creed of Allah and His Prophet. The Aryan religion of Zoroaster in Iran was substituted by the Semetic religion of the Arabs. There was a shipwreck but not all was lost. Persian culture and language escaped the shipwreck. Perhaps it was not possible for the Arab culture to swamp the culture of Iran. Thus Arabs conquered Iran but in turn, the Iranians conquered the nomadic but faithful and deeply religious Arab mind. Iranian culture brought about a change in Islam by introducing Sufism to it. The cultural relation of Persia with Arabia is a case of the captive capturing the captor

But some Iranians did not embrace Islam. They came to India, settled in Gujarat and brought with them all that was left of their belongings-their religion, their culture and their way of life. They brought with them their Holy Atash. They mixed with Indians and today they have been no less Indians than the original Indians.

They came and brought with them their religious books. They were written in Pehlavi. They had to remain in constant touch with their Zoroastrian brothers in Iran. Hence, they developed the taste for Persian. Their Mobeds were great scholars of Persian language. They have written much in Persians ; of course most of it is of religious nature-books on subjects relating to religious 'Riwayat'. We can collect information about the contribution of Parsis to the Persian literature from the Kama Oriental Institute, Bombay University Library, The Mulla Firoz Library, Collection of Colophons of Dr. J.M. Unwala, etc.

Shri Krishanalal Mohanlal Zhaveri has given a list of about 50 Persian works of Parsis in his book, *Farsi Granth written by Gujaratis.* It includes Riwayat, Munajats, Vandidad, Pandnama, Asfandiyar—namah, Qissa-i-Sanjan, translation of Firdausi's *Shahnama* in Gujarati by Ervad

critics, including the celebrated Shibli believe that he had written Hindi poems. Dr. A.L. Srivastava writes, "In view of what Amir Khusrau has himself written in the introduction to his famous Diwan entitled *Ghurrat-ul-Kamal*, there should be no room for any doubt regarding his authorship of Hindi couplets, much less about his using Hindi words and expressions in his poetry. Amir Khusrau was a man of genius and was proud to have been of Indian origin. He says, "I am an Indian Turk and can reply to you in Hindwi. I have no Egyptian sugar to talk of Arabic." He further says, 'As I am a parrot of India, ask me something in Hindwi that I may talk sweetly' In the introduction of his third Diwan, he writes, "I have scattered among my friends a few chapters of Hindwi poetry ......etc."

Thus Urdu, since its formation, much before the Sultanate period, has been an effective means of bringing about the cultural contact between the Muslims and the people of India, the rulers and the ruled.

India's relation with Iran, as we have seen, is very old. The relations continued warmly even during the time of Anushirwan-i-Adil. He sent his learned minister Hakim Barzuya to India to fetch the famous book of *Kalila wa Dimna (Panch Tantra)* from the court of the Panjab kings. Hakim Barzuya was a great scholar of Sanskrit and Pehlavi. He copied the book, carried it along with him and thus immortalised the names of both himself and his king. The book was translated into Pehlavi, then into Arabic and from Arabic into Modern Persian prose and verse. Thus the contact between Iran and India continued to be very close.

Late Jawaharlal Nehru in his 'Discovery of India' has stated, "Among all the nations and races who have come in contact with India, none of them has so everlasting an influence on our culture and civilization as that of the Iranians."

his language and kept it to its lowest degree. He says :

بسی رنج بردم درین سال سی

عجم زنده کردم بدین پارسی

However, Arabic, being the language of religion for the Muslims of the world, had its effect on Persian language ; and Modern Persian, since then, has received a great deal from Arabic language and thought.

Same has been the case with Urdu in India. Muslims in India had to communicate their ideas with the Indians. Consequently, Urdu, the language of the camp, came into existence Lahore and Delhi were centres of the Muslim rule. Muslims had to learn some language, in order to keep contact with Indian people They learnt the dialect, which was spoken by the people residing near about Delhi and Agra. It was Khari Boli, in which they freely mixed their own words. Thus Urdu-i-Mu'alla came into existence, it was originally called 'Zaban-i-Hindwi' : Abdul Fazl called it 'Zaban-i Dehlvi ; later on it came to be known as Urdu.

It is not within the scope of this paper to discuss the various theories propounded by modern scholars with regard to its origin. There are views about its emergence from Brijbhasha, Panjabi, Sindhi, Harianvi and Khari Boli. The fact that Urdu was never known as Sindhwi, Panjabi, Lahori, Multani or Harianvi, but was always known as Hindwi or Dehlvi, bears ample proof that it emerged from Khari Boli. Dr. A.L. Srivastava maintains this view and says that, for at least three to four hundred years, Hindi and Urdu had a common history and vocabulary; their grammar and structure are even now identical. Upto the sixteenth century, the language used by Amir Khusrau and the succeeding writers was claimed to be Hindi, by the scholars of Hindi and Urdu and by the scholars of Urdu.

Regarding Amir Khusrau's Hindi poems, much has been said by critics. Dr. M.A. Ghani maintains that *Amir Khusrau never wrote Hindi poems : but almost all other*

Indo-Persian Language, Literature and Culture

Prof S.M. Mehta

India and Iran have been neighbours and have had cultural connections with each other since time immemorial. Indian Aryan civilization and Iranian civilization are among the oldest civilizations of the world; both had close affinity since Vedic-Avesthan time. Their language, religious beliefs and the way of life were the same, as both belonged to the Aryan race. The word 'Iranian' itself has come down from the word 'Aryan'.

Dr. Dhirendra Verma, while concluding his discussion about the original abode of the Aryans, says that the European branch of the race must have separated first from their original abode. A group of Aryans must have stayed together in Iran. Latern on, some Aryans came and settled down in the Northern part of India, wherefrom, in course of time, they spread throughout the Indian sub-continent. Their language, therefore, belongs to the same group of languages i.e. Indo-Iranian group.

Indo-Iranian group has three main branches viz. Iranian, Darad and Indian Aryan languages. Modern Persian and Modern Indian Aryan languages like Hindi, Gujarati, Bengali, Marathi and Urdu can thus be traced to a common parentage.

The literary form of Modern Persian could be seen in *Shahnama of Firdausi. It does not possess much of the Semetic element. Firdausi avoided the Semetic element from*

and Safavi rulers. Even the last Mughul ruler Bahadur Shah Zafar was a master calligrapher in Nasta'liq characters. His scribed writings are available in museums and libraries in the sub-continent of India, Bangladesh and Pakistan.

Raqam was conferred on him by the Emperor Akbar. He was considered equal in status with Mir Ali of Tabriz. He wrote *Ain-i-Akbari* at the royal instance. It was illustrated by the renowned painters of Akbar's court. He expired in 1020 A.H.

Mirza Abdur Rahim Khan-i-Khanan :—He was the son of the famous Amir Bairam Khan, regent of prince Akbar. He was a well-known Hindi poet with *nom de plume* Rahim. He was a very good calligraphist and had mastery over Nasta'liq.

Khusrau and Parwez :—Both were the sons of Emperor Jahangir and had a very elegant hand in calligraphy. Parwez devoted his whole life to scribing the copies of the Holy Quran.

Abdul Haq Amanat Khan Shirazi —He was a renowed calligrapher of Shahjahan's period. He was well-versed in Naskh, Nasta'liq and Tughra writting. Most of the inscription of Shahjahan's buildings were written by him particularly those on Jama Masjid in Delhi and Taj Mahal at Agra.

Shahjahan, the Emperor :—He was a great Mughul ruler and had mastery over Nasta'liq style. The Emperor ranked among the top calligraphists His son prince Dara Shukoh was also a good calligraphist and a pupil of Aga Abdur Rashid Dailami. He was the pride of his teacher.

Mir Muhammad Baqar :—He was a calligrapher of the reign of the Emperor Aurangzeb. His hand writing was very much appreciated by Aurangzeb who admired him in his letters. Mir Baqar was also the tutor of some of the princes.

This was a brief description of the development of Indo-Iranian calligraphy in India and Iran. The Safavi rulers in Iran and the Mughul emperors in India patronized the art of calligraphy and gave full encouragement to the calligraphists who flourished at the courts of the Mughul

and he could lead a life of ease and comfort. He constructed many splendid buildings and caravan-sarais. Upto the last movement he continued his calligraphic activities His pupils were continuously increasing in number Even four centres or schools of calligraphy were established at Lahore, Agra, Delhi and Lucknow. His waslis were sold at a very high cost. He breathed his last in 1081 A.H. (1671 A.D) in Agra during the reign of Aurangzeb.

Indian Calligraphists . There is a large number of calligraphists of Indian origin who flourished during the Mughul period and made their valuable contribution to the art of calligraphy. Mention of a few prominent calligraphers is made here

Muhammad Asghar Haft Qalam . – His name was Ashraf Khan and was Mir Munshi (Chief Secretary) of Akbar, the Mughul ruler. He had mastery over all the seven scripts and used to write only farmans of specific nature He died in 973 A H. (1566 A.D).

Khwaja Abdus Samad Shirin Qalam · – He had mastery over Nasta'liq character. Also he was a good painter and a poet. He prepared a wasli with much pains to present to the Emperor which contained the following quatrain.

میلم به شراب ناب باشد دائم
گوشم به نی و رباب با شد دائم
گر خاك مرا کوزه گران کوزه کنند
آن کوزه پر از شراب باشد دائم

Allama Mir Fathullah Shirazi :—He was one of the "Nau Ratn" (nine gems) of Akbar and was considered as one of the top ranking artists. He presided over all sorts of gatherings of arts and letters. Calligraphy was one of his minor interests among other skills. He died in 990 A.H. (1679 A.D.) at Kashmir.

Muhammad Husain Kashmiri Zarrin Raqam :—He was a master calligrapher of Nasta'liq. The title of Zarrin

earned displeasure of the Shah, who was so much enraged with him that he got him murdered in a *Hammam*. He had attained the age of 63 at that time. When Jahangir, the Mughul ruler of India, heard the story of this heinous act of the Shah, he burst into tears and remarked, "If Shah had sent 'Imad to me instead of murdering him I would have sent pearls to to the Shah equal to the weight of 'Imad in lieu therof"

Abdur-Rashid Dailami · He was the nephew, son-in-law and pupil of Mir'Imad He was renowned as Aga Rashid. He was so much skilled in his art that it was difficult to make distinction between the waslis of the teacher and the pupil. Being frightened by the episode of Mir 'Imad's murder, he fled away from Iran to India. In distress he presented himself at the court of the Mughul ruler, Shahjahan in Akbarabad (Agra). Some historians say that he reached Lahore first and stayed there for some time. During his sojourn at Lahore he made many pupils If this is true, then Lahore must have been the first centre of Nasta'liq. By the time he reached Agra his dress was badly torn which was a barrier for him to go to the royal court. Some gift was also required as a royal present. After some hesitation he asked for ink and pen and recorded the following verses :—

آیا خجسته خصالی که ساکنان فلك
بر آستان تو دارند میل دربانی
چه حاجت است که گوئیم حال خسته خود
که حال خسته دلان را تو خوب دانی

This slip of paper containing the above verses proved to be very effective and he was called by the Emperor as his verses were self explantory for his poverty and skill. Shahjahan admitted Aga Rashid among his courtiers and appointed him the tutor of the prince Dara Shukoh on a salary of rupees fifteen hundred a month. At a later stage he was given charge of royal horses. The day of misery had gone

Timuri. The Sultan conferred on him the title of "Qiblatul-Kuttab". He left behind many books, specimens of calligraphy and a treatise on the art of calligraphy, *Tarikh-i-Timuri* was written by him. The painting of the book were executed by the renowned painter Bahzad. Babur also describes his skill and devices in his Memoirs.

The following were the disciples of Sultan Ali: Sultan Muhammad Nur, 'Alauddin Muhammad Herawi, Maulana Abdullah Herawi, Zainuddin Mahmud, 'Abdi Nishapuri, Muhammad Qasim Shazi Shah and Mir Ali Alkatib Herawi. The last mentioned was more famous than others.

Mir Ali Alkatib Herawi :—He is said to have been the third Imam of Nasta'liq. Together with his interest in calligraphy he was also a renowned poet with the *nom de plume* Majnun. He composed two well-known treatises on the art of calligraphy. In 909 A.H. (1503 A.D.) he wrote one more treatise on calligraphy and dedicated it to Sultan Muzaffar. This treatise is available in the British Museum, London. When he became the courtier of Sultan Abdul Aziz of Bukhara, on the request of the Sultan he scribed two books, the *Gulistan* of Sa'di and *Matla'-ul-Anwar* of Amir Khusrau. The *Gulistan* is available in the 'Bibliotheque National de Paris' and the *Matla'ul-Anwar* in Khuda Bakhsh Library, Patna. Abul Fazl also has admitted him as the master of Nasta'liq. A few waslis of Herawi are included in the "*Muraqqa'-i-Padshahi*" also. He died in 957 A.H. (1550 A.D.).

After Mir Ali mention may be made of Mulla Muhammad Husain Tabrizi, Mir Saiyed Ahmad Mashhadi, Mulla Hasan Ali Mashhadi, Muhammad Nishapuri and Mirza Ibrahim Isfahani. Each of them held a separate status.

Mir 'Imad al-Husaini of Qazwin :—He was the fourth Imam of Nasta'liq, and was the disciple of Baba Shah Isfahani and the follower of Mulla Muhammad Husain Tabrizi and Sultan Ali Mashhadi. He flourished as courtier of Shah Abbas Safawi. Somehow or other he

nesia, Malaya, and Afghanistan. The composing and printing in Urdu, Persian and Arabic in these scripts is also in vogue in these countries.

Though the name of the inventor of Nasta'liq character is not exactly known, there is no doubt that this style of writing flourished and refined in Iran from where it came to India during the reign of the Mughuls. Four schools of calligraphy in Lahore, Akbarabad (Agra), Delhi and Lucknow, were established where many renowned master calligraphers of Nasta'liq belonged to Iran. They spread these characters throughout the world particularly in India. Some of them migrated to Delhi and settled here. They took keen interest and earned reputation for their styles by producing specimens of calligraphy on waslis and by writing Qat'as, etc. A brief mention of these personalities who played a very significant role in the development of this script is made below :

Iranian Calligraphers

1. **Khwaja Mir Ali 'Alawi Tabrizi** :—He is said to be the inventor of Nasta'liq characters. He was a renowned calligraphist and poet of Timurid period (771-801 A.H 1370—1399 A.D). Abul Fazl writes that he had seen the Pre-Timur waslis written in Nasta'liq. This goes to prove that some one other than Tabrizi was the inventor of Nasta'liq and so it still requires research. Mir Ali was the first who refined and reformed the Nasta'liq style. This fact is further supplemented by Maulana Ghulam Muhammed Dehlavi who wrote that Mir Ali's disciples consisted of Turks, Iranians and Indians. A large collection of his waslis is stored in India Office Library, London. Mir Ali Herawi, Mulla Ali Shirazi, Mir Ali Khurasani and Sultan Ali Mashhadi were his contemporaries and prominent pupils.

2. **Sultan Ali Mashhadi** :—He was the second master of Nasta'liq and flourished during the age of Sultan Husain

Shikasta :—Though Nasta'liq was elegant and beautiful in writing, its composing was painstaking. Therefore Murtaza Quli Shalmu, the ruler of Hirat invented a script for general officical correspondence known as *Khatt-i-Shikasta.*

Khatt-i-Ghubar :—Actually this is not a separate script but it is a style and can be written in any of the above mentioned scripts. It is written in so minute alphabets as to give an impression that dust is blowing. The characters are therefore not clearly visible, and are readable only with the help of magnifying glass. It has its own significance and looks beautiful when viewed from a distance. Mostly miniature copies of the Quran, amulets, banners in battle field Kurtas, Shalukas inscribed with the Quranic verses, and the calligraphic enigmas are written in the script. It has a decorative motif rather than utilitarian motif.

Khatt-i-Tughra :—This has again no separate identity, but is only a decorative form in any of the established styles. This is again used for amulets, as well as for satisfying the urge for pictorial representation by drawing different figures such as writing *Nad-i-Ali* in the form of a lion, a human being, a parrot, an elephant, or a sparrow. It thus provided an excuse for drawing pictures without transgressing the divine injunctions.

Shafi'a :—Following in the foot steps of Murtaza Quli Khan, the Chief Secretary Shafi'a carved out another script by further refining and beautifying Khatt-i-Shikasta and named it as Shafi'a.

The common style of writing Arabic throughout the Islamic world is the Naskh and next to the Naskh, the characters of Nasta'liq occupy a very prominent place. is prevalent in Turkey, Egypt, Iraq, Hijaz, Najd, Yemen Syria, Algeria Morocco, Qirwan, Tunis, Sudan, Zanjibar Abyssina, Hausia, Madagascar, Undlus, Russia, France London, Germany, Holland, America, the islands of Indo

ture. Besides, the Arab scripts refined and cultured in Baghdad by Ibn-i-Bawwab and Yaqut Musta'simi were prevalent in Iran. After this, Hasan Bin Husain of Iran during the age of Dayalmid in 700 A.H. (1300 A.D.) invented a new style of script known as Ta'liq with the help and combination of Naskh, Thulth, Riqa' and Tauqi' as confirmed by Jami referred to above. Another script entitled Mutlaq was derived from Muhaqqaq.

The Ottomon Empire in Turkey also welcomed these Iranian styles of characters. Therefore, in the light of these calligraphic specimens the Turks invented three different scripts namely *Dashti*, *Diwani* and *Farsi* and continued *Thulth* and *Riqa'* as well.

Among the masters of Ta'liq mention may be made of Najmuddin Abu Bakr Rawandi, Khwaja Taj Sulaimani and Mir Abdul Hai. The last mentioned was an officer in the service of Abu Sa'id Mirza Gurgani. Among the last Ishrat Khan Khush Navis flourished in the court of Akbar in India.

Nasta'liq : The nature has generously gifted the Iranians with the spirit of invention and aesthetic taste which is manifest from the Iranian calligraphy. They realized that the circles in the Naskh characters were flat and the letters uneven, that is, the bottom ends of circles of the letters were flat in such a way that they formed angles instead of being circular. So they dignified the Naskh letters with the help of carving and painting. They rounded the circles more prominently, the notches, necks and lower parts of the letters were thinned and named the script as "*Nastaliq*". Just consider the newness of beauty and imagination that along with skill of the pen they proved to be so artistic even in the formation of word that by removing the letter between the two words of Naskh and Ta'liq they named it Nasta'liq which is no doubt, the best combination of elegance and beauty of all characters.

accounts work and so it was given the name of Riqa'.

1) From the Assyrians to the Sassanids, the cuniform script was prevalent in Iran which was succeeded by Pahlavi.

2) The epilogue of the above scripts was known as Zawarishu that means at the needy moment peculiar alphabets were used in these scripts.

3) In the pre-Islamic period in Iran there were seven scripts used in writing namely :—

(1) **Din-i-Daftaria** : This was religious script of the Avesta.

(2) **Dish-i-Dabiria** : This was a collection of 365 letters which represented the movements of the parts of the body (specially eyes and eye-brows). It soon ceased to exist.

(3) (a) **Alkastaj** : This consisted of 28 letters. Seals, coins and the impressions on the rings were written in this style.

(b) **Nim Kastaj** : This also comprised 28 letters. The literature on medicines & Philosophy was written in this style.

(4) **Shah-i-Dabiria** : Confidential correspondence was written in these characters.

(5) **Nama-i-Dabiria** : There were 33 letters in this script without dots used in Suryani language, prevalent throughout the country.

(6) **Raz-i-Suharia** : This had 40 letters. It was another script used in confidential correspondence. Every letter and its sound had a particular form.

(7) **Ras-i-Suharia** : This script consisted of twenty letters. It was reserved for philosophy and logic.

4) Khurasan was established as a centre and seat of arts and learning even in the days of Khalifa Mamun Rashid. After the death of Mamun, during the time of the dynasties of Tahirids, Samanids, Ghaznavids, Saljuqids and Dayalimids enviable progress was made in fine arts and learning in Iran. The Iranians surpassed the Arabs in creative works and litera-

soon replaced the Naskh which met the fate of the Kufic in having been reserved for religious purposes only. The other scripts mentioned above were not used for records in stone but are found on movable antiquities of equal palaeographical and archaeological interest such as seals, signets, amulets, arms, domestic articles manuscripts, ancient documents, waslis, etc.

A brief description of the styles is given in the following :—

1. **Kufic** : This style was originated or refined in Kufa (Iraq) and so it is called Kufic. It forms right angles in writing and is difficult in reading.
2. **Naskh** : This superceded other scripts and so it is called Naskh which means a script which cancelled others. It is written forming half circles and pointed notches changing the right angles of Kufic characters into half circles beautifying the alphabets. The copies of the Quran are mostly written in this scripts today all over the world particularly in India.
3. **Thulth** : After the Kufic and the Naskh, the style of Thulth is the third. It is so named because it is said that if one acquires mastery over the Thulth one learns three fourth of calligraphy. The other interpretation of the name of Thulth is that the letters form three fourth of the circles in writing and give a pleasing effect to the eye.
4. **Tauqi'** : This was a script of court of justice and also used for secretarial work. Royal decrees (faramin) were written in this script and so it was named Tauqi'.
5. **Muhaqqaq** : It was derived from Kufic and Hebrew. As the circles of the letters were decided after much research and pains it is called Muhaqqaq
6. **Raihan** : This script was elegant and beautiful in writing giving fragrance like the flower of Raihan and so it was known by this name.
7. **Riqa'** : This was a script used for short letters or for

kinds, viz., Mu'arra (plain) and Gulzar (ornamental, also termed Coufique Fleuri). Specimens of the former may be seen in the Prophet's letters and the copies of the Quran written in the first to third centuries A.H. or on ancient coins, while Quranic quotations in ornamental Kufic are to be seen in Delhi on the Quwwatul-Islam mosque erected in 1191 and on the tombs of Sultan Ghauri (1231-32), Sultan Iltutmish (1235) and Khan-i-Khanan (1626-27).

Abul Fazl of the court of Akbar (1556-1605), thinks that the Maqali and the Kufic were the most ancient styles to which all subsequent scripts-Naskh, Thulth, Bihar, Tauqi,' Riqaa', Muhaqqaq, Raihan, Nasta'liq, Ghubar, Baburi, etc. owe their origin. But there are specimens of Naskh style as old as the first century A.H., which leave no room to doubt that the Kufic and the Naskh flourished side by side, independent of each other. However, the Naskh, being more suited for ordinary purposes on account of its simple style, completely replaced the fantastic Kufic by the seventh centuary A H Epigraphical explorations have brought to light several conventional styles of Naskh varying according to the times and places and the distinctive ornamental Naskh scripts of Bengal and other provinces amply manifest the individual skills of the local calligraphists of various periods The Bahar style, which is regarded as transition-style between the Kufic and the Naskh, was an ingenious product of Indian calligraphy, as no specimen of it is traceable outside India. The Naskh reached its perfection in Persia from where it came to India and numerous varieties of it, including the Thulth, which was prized most in the Mughul period, are seen gracing the ancient monuments. In Persia, another script called the Nasta'liq evolved from the Naskh and the Ta'liq in the fourteenth century A D, but it does not appear to have been introduced in India before the 16th century as the oldest Nasta'liq inscription, so far discovered in India, dates as far back as A H. 928 (A D. 1521) It became so popular under the patronage of the Mughal emperors that

understanding of Persian culture and history.

The diversity of scripts and the ingenuity displayed in their ornamentation owe much to the Islamic injunction forbidding the representation of living beings, and it was mainly on this account that the Muslim artists confined the outlet of their artistry chiefly to the art of calligraphy which reaches its zenith under the patronage of Muslim rulers who even got their children trained in it by experts. The number of styles of scripts employed in writing the alphabets of Arabic, Persian, Turkish and Urdu is far greater or rather greatest in comparision with scripts used in the alphabets of other languages of the world. The main scripts are seven in number but their divisions, sub-divisions and further branches multiply to 122 styles of writing in the aforesaid languages. It means the letter 'jim' can be written in 122 ways. I am sure without fear of contradition that no other language can compete in the writing of alphabets in such a variety of characters.

Among the most important scripts used in inscriptions, manuscripts and waslis mention may be made of Raihan, Muhaqqaq, Tauqi, Nàskh, Riqa, Thulth and Ta'liq. Maulana Jami says in the following couplets :—

کاتبان را هفت خط باشد به طرز مختلف
ثلث و ریحان و محقق نسخ و توقیع و رقاع
بعد ازان تعلیق آن خط است کش اهل عجم
ازخط توقیع استنباط کردند اختراع

Apart from these forms of scripts, a few more important styles were used in the inscriptions, manuscripts and waslis, namely, different varieties of Kufic, Bihar and Nasta'liq.

The Kufic style, which is supposed to have been derived by Khalifa Ali from the Maqali, was of a decorative and artifical nature. It was mainly reserved for religious inscriptions although there are a few instances of it being used for historical purposes as well. The Kufic style was of two

Development of Indo-Iranian Calligraphy

Y.K. Bukhari

Islam has, in all countries, promoted urban life, and Muslim civilization has everywhere been essentially urban in character. This has not prevented Muslim society from taking roots in the regions where Islam was propagated. But the standard of life and culture have been urban, the habitations were the variety of habits, taste and conditions provided sufficient opportunity for cultural and spiritual experience. This is understandable because almost the whole contribution of the Muslims in manner, literature, art, architecture, calligraphy is seen in the cities Iran and India are also no exception to this. Both countries have greatly influenced each other since the beginning of the human history in the fields of administration, politics, religion, art, architecture, music, painting and particularly calligraphy during post-Islamic period.

The cultural relations between India and Iran have had a unique position of intimacy and closeness during all ages. Under the Mughuls these relations culminated into a wonderful new culture which breathed the true spirit of both Iran and India. Iranian influence penetrated to the core of India's cultural and social life and found expression in beautiful works of art and literature. Yet ever since the downfall of the Mughal Empire, the peoples of India, with a few exceptions, have ceased to take an enlightened interest in the affairs of Iran. This indifference has been unfortunate, because Indian History is, at times, unintelligible without an

Surprisingly, there is a class of learned men all over the world, who command greater respect and evoke keener interest outside the land of their birth. In fact Bidil belonged to that class. He enjoys universal popularity in the literary circles of Afghanistan and Tajikistan and it has never diminished from the time of his death to the present day. No simple explanation can be advanced to that question. Perhaps, Bidil possesses some elements in his art which escaped the notice of Indians but satisfied the intellectual curiousity of the Afghans and the Tajiks. We may say, for the sake of simile, that Bidil is like a lamp which shed its light and lustre over further sorroundings.

Bidil was not lucky enough to see the bright aspect of wider social life He lived at a time when stability, prosperity, and peace were rare things for the common man. Yet he was not discouraged by the adversity. In his estimate, life must be lived with all its sweetness and bitterness. That idea deserves to be accepted as the message of Bidil. Actually he says ·

زندگی در گردنم افتاد بیدل مثل طوق
شاد باید زیستن نا شاد باید زیستن

ness during the period when human beings and their institutions both tended to be small, insignificant and humble. Bidil inspires us by his example and leads us to believe that individuals can save their character and dignity in conditions of worst degeneration as well.

The principles of individual self-respect and regard for humanity at large, present a serious dilemma and actually make you incompetent for easy success in society. That was more true in the times when men of talents and learning lived on patronage of the rich We find Bidil facing the same problem in his life Yet he decided to preserve his principles and in that respect we may place him among one of the boldest persons of his age He could never desist himself from expressing out right disgust against the degenerate conduct of society around him Nor was he silent in condemning the greedy nobles engaged in dirty intrigues and treating the helpless Mughal ruler as a petty play-thing It was only Bidil, who made his voice heard at the horrible murder of Farrukh Siyar committed by Saiyed brothers; and his line has attained impherishable fame in history

سادات به وی نمک حرامی کردند

As regards Bidil's poetry, in fact he was a collosal writer Some of the masnawis composed by him swell into volumes But his reputation is based mainly in the field of Ghazal His spiritual experiences and association with pious Sufis of his time tended to make him a poet of that category He had fathomed deep into the problems of pantheism which shines brilliantly in his verses. Yet Bidil is distinct from the pantheistic Sufis in one respect His attention is equally divided to the problem of God as well as the problem of man That balancing of interest between God and man gives a distinct colour to the poetry of Bidil. Moreover, the same effort is being pursued in his other works like the Chahar Unsur and Nukat, where he convincingly explains the greatness of man and the importance of his mission on earth.

Abdul Qadir Bidil

Prof. A.Q. Khateeb

Abdul Qadir Bidil is the most striking personality of later Mughal times. As regards racial origin, he was a Barlas Turk; but he was born in India at Azimabad and therefore his distinction was to attain high stature among Persian poets despite his Indian birth.

Bidil passed the last years of his life during the tumultuous period of political decline which followed the death of Aurangzeb He lived a long life and saw the great edifice of Mughal glory crumbling before his eyes. These observations made their impact and contributed to make him a serious philosopher rather than a singer of poetic songs.

The scenes of wide-spread distress and painful tragedy imparted permanent sadness to his already contemplative character If the ideas of Bidil seem to be less intelligible and more enigmatic to our modern taste, the reason is to be sought in the conditions of the time. The artist suffered limitless pain, and in order to hide it, he adopted a tone which baffled ordinary intelligence. Nonetheless, there is a harmonious blending in his personality and art. The one supported and supplemented the other. In fact, this harmony may be treated as an important factor which gave everlasting charm to Bidil's poetry.

Another point with which we are repeatedly struck in the study of Bidil is not so much his uniqueness, but his aloofness from the moving course of ordinary life in his day. He did not allow himself to be debased by the petty lures and luxuries of which his contemporaries were so much fond. His figure stands like a rock and inspires as a model of great-

Zarrinkub has contributed considerably to poetic criticism. His recent book Shi'r-i Bi-dorugh, Shir-i Bi-niqab' shows he has traversed a lot from his own first critical work 'Naqd-i Adabi'. He comes out as an excellent theorist of poetic criticism.

Although the verse of early decades has immediacy of experience and will always win our admiration as a powerful expression of the political climate of those years, it mostly communicated at one level. The verse beginning with Nima communicates mostly at more than one level and has a charm of its own. It believes in suggestion rather than exposition and avoids stale, poetic words. Words with multiple meanings have gained currency. Poets of the 'mauj-i nau' are, in particular, fond of suggestive words and myths. They are going further towards what is called pure poetry. In this process of transformation, occasionally new verse has become incoherent. Balanced critics like Reza Berahini have, therefore, criticised it for its meaninglessness.

The post-Nimean Persian verse, on the whole, presents rich variety of themes and styles. It has rejuvenated the language. Moreover, it mirrors most of characteristic elements of the modern European and American poetry : tension, irony, paradox, ambiguity, concentration and concrete images. In this way it is paving the way for Persian poetry to join the mainstream of contemporary world literature.

did not differ much from those of Nizami 'Aruzi who, seven hundred years back, had declared that the aim of poetry was to cause 'Great Events'. They were source of inspiration for, as well as spokesman of, their nation. Their verse is thus a valuable document of the political history of the early decades of the present century. More than that, it has a ring of sincerity and a charm of style, for the composers of this national poetry believe in emotional appeal of verse. In the words of Bahar :

شعر آن باشد که خیزد از دل و جوشد زلب
باز در دلها نشیند هر کجا گوشی شنفت

Shibli, in the twentieth century, was perhaps the first important scholar to discuss the nature of poetry in a systematic manner. Although he loved 'mazmun-i taze', he regarded beauty of depiction (muhakat) and charm of expression as the chief merit of good poetry.

In the Pahlavi regime, when political and economic conditions improved, Iranian talents found time to devote more attention to improvement of poetic techniques. The poetic theories of Western poets and critics like Mallarme, Paul Valery, Pound, Elliot, Ransom, Cleanth Brooks and others influenced Iranian literature. Iranian poets like Nima felt inspired to adopt new techniques in their verse Nima pointed out the static nature of Persian prosody. If the verse is new, the form also must be new. Form is an organic part of poem According to Shahrudi, the famous disciple of Nima, verse evolves with its own technique :

شعر من خودش تکنیك بدست میدهد

Like his master, he preferred objectivity (Ayniyyat) to subjectivity (zihniyyat).

Poets of to-day like Nader Naderpur and Bamdad are also critics. They believe in themselves creating taste for a type of verse they write. Apart from these poet-critics,

from his poems like 'Az Asman Ta Risman'. He does not take liberties with language. In this respect he has been rightly compared by N.M. Rashid to Ahmad Nadim Qasimi. Muhammad Ali Sipanlu is yet another poet sensitive to social forces, especially to political upheavals. He is, in particular, perturbed by wars and tensions and looks to the past nostalgically for peace of mind.

Since a few years a new trend called "Mauj-i-Nau" emerged in Iran. It does not seem to believe in making poetry a handmaid of social purposes. Its pioneer is Ahmad Raza Ahmedi whose first collection "Tarah" was published in 1340-1961. A senior poet like Ruyai has also joined Ahmedi's camp. Besides Ahmedi, Shahram Shahrukhtash and Mansur Auji have distinguished themselves in new poetry. Mansur Auji takes liberties with grammar, breaking syntactical arrangement. Most of the new poets think in images, not in words. They are not easy to follow. Let us take an example from Tirdad Nasri Addressing the sun, he says :

ای آفتاب
کدام کس بالا شده ای میخ
خط نور را بر انگشتِ قطب می کارد

The poet when asked what he meant by fixing with an iron bar the ray of light on the pole explained that he wished that the sun shines on the pole. But the beauty of the verse lies in its suggestion - suggestion of a cold heart awaiting for the sun of love to warm it up. Sun, as we know, is the symbol of warmth.

This is a very brief survey of modern Persian poetry beginning with the purposive poetry of Farrukhi to the pure poetry of Ahmedi. It shows a remarkably wide range of techniques and themes. Bahar, Farrukhi and their contemporaries composed verse with a view to awaken people from their political and social slumber. Their views on poetry

Words like 'sukhte' and 'teshne', which he often uses in his poems are very significant. Although the range of Ateshi is limited, his power within the limits cannot be doubted.

The poems of Yedullah Ruyayi are marked by extreme terseness and original images. He often uses the symbol of sea for life. One of his collections is entitled 'Shi'rha-e Daryai'. Besides this, he has another collection' Dil-tangiha'. Menuchehr Shaibani and Ismail Shahrudi were among the earliest to follow Nima. They rose to fame between 1941 and 1956. Ismail Shahrudi, with his surrealistic poetry and new techniques, gained distinction and influenced poets belonging to the group of new poets. Shahrudi upholds love and hope in all circumstances. In the Harf-i Akhir he says :-

آنها بعصر خویش
باید که عشق را بستایند
در قلب هرکه هست !
باید امیر را بسرایند
در فتح در شکست

He has shown his interest in India by writing a poem on Nehru

But the modern poet who is really deeply interested in the India of philosophers is Sohrab Sipehri who has beautifully blended the voices of Mansur and Shankaracharya in his verse, as he himself suggests in his introduction to his third collection of poems called 'Anvar-i Aftab'. In the line of Islamic and Hindu mystics, he holds that the way to reality lies through heart. Nader Naderpur, himself a distinguished poet and critic, does not like the mysticism and optimism of Sipehri. Nader's feet are firmly established on this earth. His own verse is marked by original observations on the physical and the social world around him as is evident

manner that their break-up, as suggested by Ismail Nuri 'Ala, looks quite natural. He also sings of love in a powerful manner. Love is also a characteristic theme of Forugh Farrukhzad The uninhibited way in which she speaks about it has attracted wide attention. In her poem on 'Mauj', she says :

تو دائم بخود در ستیزی   تو هرگز نداری سکونی

Like this restless *mauj* (wave) she is at war with herself and she is at her best in depicting this tension. Beside love, her favourite topic is death. She has full command over language and technique and has also occasionally used the language of common people as in

به علی گفت مادرش روزی

The verse of Nusrat Rehmani is also distinguished by mastery over language of the common man and incidents of everyday life. In this respect he reminds us of the modern Urdu poet Nida Fazili

Menuchehr Ateshi, author of collections like 'Ahang-i Digar' and 'Avaz-i Khak', begins in a romantic strain. This is clear from his early poem 'Ghubar-i Khatir' :-

ازعمق شب ستاره ای آمد نفس زنان

در موج اشکهای من افتاد و جان سپرد

Later on, with the evolution of his mind and the development of his art, there is a change in his technique as is clear from his poems like 'Dasht-i Intizar' and 'Guzargah'. He is enamoured of natural phenomena and often speakes in terms of Khurshid, Dasht, Abr, Bad, etc. His chief merit lies in his mastery of sensory images like

ا دشت فریب خورده هر ابر — مرغان شاد بال

Two of his most successful poems are 'Khanjarha, Buseha, Paimanha' and 'Zuhur'. Like the 'Outsider' of Collins he seems to miss something really satisfying in this highly world.

Opposite to Nima is Parviz Natel Khanlari who loves old moulds for even fresh themes. His poem 'Uqab' shows how at ease he is in assuming the role of a teacher of lofty ideals in the long line of Sa'di, Rumi and Iqbal. His magazine Sokhan is noteworty for its balanced views and has played an important role in modernizing Persian poetry. Yet another poet of moderate views is Faridun Tavalloli. Distinguishing himself as a poet of love and sex, he exerted influence on later poets for a long time.

In the line of Nima, - Ahmad Shamlu proved more influencial than Tavalloli. He went beyond Nima in breaking away completely from 'aruz and played the same role in establishing new traditions in the language as Orhan Veli had done in Turkish and Miraji had done in Urdu. Shamlu did not pay heed even to 'Vazn'. Some of his poems are written under the influence of French poets like Eluard and Rimbaud. He is a poet of various moods : his satiric tone in 'Dorugh' and sorrowful undertones in 'Bahar-e-Khamush' attract our attention.

Ebtehaj Saye, Kesrai, Ekhvan Sales and others also started writing under the influence of Nima. Apart from his manzumat, revealing modern sensibility, Ebtehaj Saye will be remembered as a reviver of 'dobaiti'. Kesrai is a poet of powerful imagination and is perfectly at ease at 'hadis-i nafs' and 'hadis-i jam' alike. He is also a master of verbless poems. Kesrai, though under the influence of Nima, has an individual voice of his own, so that as Nader Naderpur has said, it can be identified even if his name is not mentioned. Khun-i Siyavush and Arish-i Kemangir are two of his most important poems. Ekhvan-i Sales attained fame as a writer of significant poems like Akhir-i Shahname. Although he calls himself 'marsiyekhvan-i dil-i divana-i khvish', he is deeply interested in the contemporary Iranian scene. He has good grip over nuances of words and uses them with great economy, without falling a prey to what are called 'Alfaz-i shair-ferib'. He uses the hemistichs in such a masterly

In one stanza the poet compares himself with snake twice. Yet, if the poem somewhat falls short in conciseness and temperance, it gains immensely in the novelty of stanzaic form and rhythms. The pleasure that we get after reading Afsane comes from its continuing traditional classical poetic language of 'murgh o ashiane, bagh o virane' in a new setting. What is most remarkable is the departure from the usual concept of the disinterestedness of love in assertions like

که تواند مرا دوست دارد - وندر آن بهرهٔ خود نجوید

Life itself is a deception. So long as we surrender to Farib-i Zamane' we find no emancipation .-

میتوانستی ای دل رهیدن گر نخوردی فریب زمانه

The 'ashiq quotes the example of a rustic girl meeting with frustration in love. In fact, the suffering of the downtrodden and the scenes of the countryside are beautifully blended in the texture of the poem. The reference to particular jungles and villages gives the poem a regional colour Yet the universality of the illusory nature of love and of life as a whole has been charmingly brought out in the form of a dialogue between Afsane and 'Ashiq which can be regarded as a dialogue between two aspects of human nature, one represented by the practical Afsane, the other by the speculative 'Ashiq It is significant that while Afsane declares optimistically

عاشقا خیز کآمد بهاران

'Ashiq refuses to be deceived by any such allurements. He is sceptic favouring withdrawal from life whereas Afsane believes in joyous approval of whatever comes the way. Far from the madding crowd of ignoble strife, alone in the world of spirit, is this not an ideal state for a creative artist ? Yet this is not the peculiarity of Nima who developed as an artist with firm social grounding.

style, the rhyming scheme being ABBA. It is also distinguished by a realistic portrayal of life around him.

Although the verse continued to be discursive and sentimental, whether in romantic vein or patriotic style, the language of poetry became fairly simple. Under western influence, new stanzaic patterns and novel rhyme schemes were also adopted, especially during the mid-thirties. This was the period when French symbolists and their followers like Pound and Elliot had established new poetic movement in Europe and America With increasing contact with the west the intelluctuals of Iran, as of other countries, drank deep at the fountain of European literature. Moreover, weary of their own age-old traditional styles they liked to explore fresh paths.

In Iran, Nima Yushij was the first to break new ground and introduce free verse in Persian poetry While freeing the Persian verse from the rigid shackles of 'aruz, he evolved new rhythms in each poem aceording to its inner requirements Of course, his early poem 'Qissa-i Rang-i Parida' written in 1921, is a romantic narrative in the traditional form of masnavi. Although in the old mould, the poem reveals the original thinking of the poet, in so far he does not idealize the romantic situation, simply saying :

این چنین هر شادی وغم بگذرد

جمله بگذشتند این هم بگذرد

His one poem, Afsane, has rightly won him wide recognition. It is highly prolix and sentimental In the very first and second stanzas we are overwhelmed by the lavish use of evocative words of one and the same kind like

فرسوده — غم‌آور — آشفته — پریشان

There are very few metaphors, there are only trite similes like

چون برق خندید — همچو ساقه گیاهی

His assertion,

تسلیم نمود جان و تسلیم نشد

is not a mere poetic claim; he was actually a martyr for the cause of freedom.

The modern poets also rebelled against the social evils such as the backwardness of women and the pitiable conditions of the labourers and the farmers. Pezman asserted the strong point of the weaker sex in this manner:

پژمان بجنس زن بحقارت نظر مکن

ایشان اگر زنند ولی مرد پرور اند

Iraj Mirza's 'Hijab', Lahuti's 'Dukhtaran' and Ishqi's 'Kafan-i Siyah' are other important poems advocating the emancipation of women. Ishqi went to the extent of saying that half the country is dead so long as women wear the veil. He also made the then Government a target of his critical remarks in his famous poem 'Ideal-e Ishqi' which also contains vivid pictures of Nature. Ishqi is also admired for his opera 'Rastakhiz'. Iraj Mirza not only condemned the veil but also vehemently resented the oppression of the labourers in his poem 'Karfarma va Kargar'. But it was Lahuti, who in particular expressed his deep feeling of sympathy for the lower classes in the most impressive manner. His poem 'Kermel', composed in 1923 is a masterpiece on this theme. He also wrote a poem, arousing sympathy for the young boy weavers, entitled 'Kudakan-i Qalinbaf-i Iran'. His ghazals, likewise, are full of compassion for the Ranjber and Dehqan. For him the labourer is the epitome of manhood :

رنجبرا معنی آدم توئی

Apart from his wide sympathies he believed in strengthening his nation against hostile force who are not amenable to 'ah-i garm va ashk-i sard' (Poem: Bang-i Iran-i Kuhan). Lahuti mostly wrote in classical genres. However, one of his poems, Vafa-e 'Ahd', written in 1919, is composed in a new

Trends in Twentieth Century Persian Poetry and Poetic Criticism

Dr. Sayyid Naimuddin

By the turn of the twentieth century, Iran witnessed strong reaction against the despotism of the then selfish rulers. The work of patriotic poets like Ishqi (d. 1924), Iraj Mirza (d. 1926), Farrukhi Yazdi (d. 1939), Bahar (d.1951), Dehkhuda (d. 1956) and others was a potent factor in stimulating revolutionary thoughts and encouraging what is called the constitutional movement in Iran. It was after a lapse of centuries that, thus, a new dimension was given to Persian poetry in respect of mood and material alike. The mood, at times, was that of sadness at the miserable conditions of the country as revealed in poems like 'ey vay vatan vay' of Ashraf Gilani, published in the Nasim-i-Shimal in 1908. Bahar, in his own way, called upon men to fight the oppressors. One of his most powerful poems intended to arouse people was composed in 1911, beginning with :-

می فرو هل زنگ ای ترك و بیکسو نه چنگ

Likewise the ghazals and the musammats of Farrukhi Yazdi are passionate expressions of patriotic sentiment. He even introduced, perhaps for the first time, 'inqilab and azadi' as radif in his ghazals. In his works conventional image like 'bagh' and 'asir' gained new connotations in the charged Iranian situation. Similarly 'Zahhak' and 'Kave' became symbols for the oppressor and the rebel respectively:

خونریزی ضحاك فزون گشت درین ملك

کو کاوه که چرمی بسر چوب نمساید

this way, we may study Indo-Persian literature from so many points of view. Besides, we should plan and prepare precise titles for our research students and scholars.

In Iran, there is a fashion to write on Firdausi and Hafiz. In the same way in India everyone likes to write on Ghalib and Iqbal. The result is repetition and duplication, while innumerable writers and poets remain neglected and forgotten. Thus, we may see that a proper balance is maintained and everyone gets his due share.

Later on we may prepare a comprehensive history of Indo-Persian Literature during the Pre-Delhi Sultanate, Delhi Sultanate, and the Mughal Period, with proper emphasis on indigenous elements and material. In the University of Delhi, we have a project of this nature and some scholars have already got their Ph.D. The Urdu version of Dr. Noor-ul-Hasan Ansari's thesis "Indo-Persian Literature During the Reign of Aurangzeb" has already been published and well received

In the end, I would like to thank the authorities of Bonyad-i-Farhang-i-Iran for publishing Persian Padmavat, Suz-o-Gudaz and Tarikh-i-Salatin-i-Safawiyya edited by me. They have also sponsored the publication of Ismat Name, the Persian version of Chandain, which is in the Press. Besides, they have pbblished Dastur-ul-Afazil, Ramayana and Tuhfatul Hind edited by Prof. Nazir Ahmad, Dr. A.W. Azhar and Dr. N.H. Ansari respectively.

light on Indian culture and civilization and introduce them to the Persian speaking world. Here, I may mention Gulzar-i-Hal, the Persian translation of Parabodha Chand, the Persian versions of Yogavasishtha and Panchakhyana which have been edited by me and the late Dr. Tara Chand and published by Aligarh Muslim University. In addition, I am thankful to the Aligarh Muslim University for sponsoring the publication of Darya-i-Asmar, the Persian translation of Kathasarit Sagar which is in the press

Thus, innumerable Persian texts may be brought out of manuscripts Besides, a number of published works have become rare as manuscripts, and as such, they should be re-edited and reprinted. In fact, a complete catalogue of printed books may be prepared to know which books are to be printed and which are to be reprinted.

Here I would like to mention Safina-i-Hindi and Safina-i-Khushgo edited by Prof. Ata Kakvi and published by the Arabic & Persian Institute, Patna Besides, Muntakhabul-Lataif and Muzakkir-ul-Ahbab have been edited by me and the late Prof Fazlullah respectively I may also mention Chach-Name, Riyazul Insha, Burhan-i-Ma'athir, Tughlaq Name and Sulukul Muluk, published by the Manuscripts Society, Hyderabad

As a third step we should prepare a detailed history of Indo-Persian literature produced at different cultural centres and various regions under local dynasties like Indo-Persian literature during the reigns of Bahmanis of Gulbarga, Sharqi kings of Jaunpur, Imadshahis of Berar, Adilshahis of Bijapur, Nizamshahis of Ahmednagar, Qutbshahis of Golkonda, Baridshahis of Bedar, the kings of Bengal, Malwa, Gujarat, Kashmir and Khandesh. Moreover, we may study the contribution of important cultural centres like the contribution of Azimabadi, Banarasi, Lucknawi, Dehlavi, Hyderabadi writers to Indo-Persian Literaturs. In addition, we may assess the contribution of Chishti, Qadiri, Naqshbandi, Suhrawardi, Mujaddidi writers to Indo-Persian literature. In

A P. Oriental MSS Library and Research Institute, Hyderabad, Osmania University Library, Oriental Research Library, Srinagar, Maulana Azad Centsal Library, Bhopal, National Museum Library, New Delhi, Aligarh Muslim University Library, Nadwatul Ulama Library, Lucknow have not yet published their catalogues or hand-lists. Research Institute Library, Pune, Archaeological Department Library, Hyderabad, Allahabad Museum, Azad Bhavan Library, New Delhi, Hardinge Library, Delhi, Archaeological Library, Bijapur, Red Fort Museum, Delhi have not yet published their catalogues or hand-lists

As a second step, we should edit and publish source-materials for the study of our history and culture There are innumerable historical and biographical works and anthologies like Jehangir Name by Talib-i-Amuli, Shahjahan-Name by Mohd. Amin Qazwini, Yahya Kashi, Inayat Khan Ashna, Abu Talib Kalim, Jalaluddin Tabatabai, and Qudsi Meshhadi, Razm Name by Hasrat, Hikayate Padshahan by Aminuddin Husain Khan, Fath-nama-i-Nur Jahan by Kami Shirazi, Chahar Chaman by Munshi Chandar Bhan Brahman, Jang-i-Islam Khan by Amin Qazwini, Tabaqat-e-Shahjahani by Sadiq Khan, Shash Fath-i-Kangra by Jalal Tabatabai, Tarikh-i-Shah Shuja by Mohd. Masum, Sairul Manazil by Sangin Beg, Arafat-i-Ashiqin by Taqi Auhadi, Nafaisul Ma'asir by Mir Alaud-Daula, Khulasatul Ash'ar by Taqi Kashi, Riazush Shuara by Waleh Daghistani, Nishtari-i-Ishq by Husain Quli Khan, Khulasatul Kalam and Suhuf-i-Ibrahim by Ibrahim Khan Khalil, Bagh-i-Ma'ani by Naqsh Ali, Tazkiratush Shuara by Ashraf Ali Khan, Tazkira-i-Katib, Riyazul Afkar by Wazir Ali Ibrati, Safina-i-Ishrat by Durga Das, Nazm-i-Guzideh ,by Nazim Tabrizi, Yad-i-Baiza by Ghulam Ali Azad, Subh-i-Sadiq by Mohd. Sadiq, have yet to see the light the day. Moreover, there are valuable works on Indian music like Lahjat-i-Sikandarshahi. In addition, there are innumerable translations of Sanskrit works. The publications of such source materials will throw a flood of

fragments of Qatran Tabrizi, one qasida, one Mukhammas and two enigmas of Nasir Khusrau, many qasidas, ghazals, fragments and quatrains of Masud Sa'd Salman, Amir Muizzi, Suzani, Anwari and Zahir Faryabi, one qasida, one fragment and one quatrain of Abul Faraj Runi, four quatrains of Umar Khayyam, one qasida of Shaikh Ahmad Jam Zindepil, one qasida of Bukhari, one fragment and one quatrain of Sanai, two qasidas of Abdul Wase Jabali, nine qasidas, three ghazals, three fragments and six quatrain of Hasan Ghaznavi, one qasida of Rashid Watwat, one qasida of Jamaluddin Abdur-Razzaq, one qasida and two quatrains of Khaqani, one ghazal of Nizami Ganjawi, five ghazals, four fragments and nine quatrains of Athiruddin Akhsikati, one gazal of Attar, seven fragments of Kamaluddin Isfahani, two ghazals of Sa'di, three ghazals of Humam Tabrizi, three ghazals of Amir Khusrau Dehlavi, one mathnawi, twenty ghaza ls, two fragments and four quatrains of Hasan Sajzi, one qasida of Khwaju Kirmani, one ghazal of Ibne Yamin, one ghazal of Salman Saoji, one ghazal of Hafiz and six ghazals of Kamal Khujandi.

Thus, I feel that the printed Diwans of all the great poets should be edited afresh after collating valuable and hitherto unknown manuscripts available in India and abroad. Besides, we should try to separate not only apocryphal mathnawis, qasidas and ghazals and fragments from the original one, but to separate every apocryphal line from the original one also.

There are innumerable great and unfortunate poets, whose Diwans may not be available, but volumes of their verses may be prepared with the help of anthologies, which require special attention of our scholars.

The first pre-requisite for a higher research in our country is to prepare and publish the catalogues and hand-lists of Persian manuscripts in Indian museums and libraries. Unfortunately, in spite of resources innumerable libraries like Reza Library, Rampur, Central Public Library, Ptiala,

wastes our energy. Such Ph.D. topics are given to which no justice can be done in India. We cannot expect our young students to grasp the magnitude of the research problem. But it should be our earnest endeavour to guide them with relevance and precision.

Thus, there should be proper coordination and exchange of notes and ideas, before giving or approving a subject. In India emphasis should be laid generally on Indo-Persian rather than on purely Persian or Iranian subjects. In the University of Tehran, Indian students are given titles connected with our sub-continent In addition, regional universities should give priority to regional topics. Moreover, we should encourage and guide research scholars on different aspect of our Persian, which may help in the study of Indian history and culture.

It does not mean that we should not touch Firdausi and Hafiz or any other poet or writer of Iran. But we should try to find out something new or supplement what has been written and published in Iran. Here I may mention Diwan-i-Sain-i-Harawi, edited by Prof S. Hasan and published by the Arabic & Persian Institute, Patna. This is a work which has not been done in Iran so far.

The great poets like Firdausi, Nizami, Omar Khayyam, Sa'di and Hafiz should be considered as world literary personalities, and may be studied by all without any consideration of region or frontier. The well edited Diwan of Hafiz by Prof Nazir Ahmad is a specimen to show how to work on such aspects.

At present I am engaged in discovering hitherto unknown work of great Persian poets of Iran and India. So far I have traced two riddles of Shahid Balakhi, some verses of Rudaki, two fragments of Daqiqi, two fragments and two quatrains of Firdausi, two fragments and one quatrain of Farrukhi, three qasidas, four fragments and one quatrain of Unsuri, two qasidas of Menuchehri, one riddle of Asjudi, one quatrain of Abu Said Abul Kahir, three qasidas and two

11. A Critical Edition of Anisul Ahibba by Dr. S. Anwar Ahmad
12. Life and Works of Masiha Kairanvi with a Critical *Edition of his Persian Translation of the Ramayana* by Dr S. Waliullah Salfi
13. Life and Works of Zahurul Haque Tapan by Dr. S. Irtiza Husain Rizvi
14. Life and Works of Mirza Fakhir Makin by Dr. Nihal Ahmad
15. Life and Works of Abdul Hameed Parishan with a Edition of Works by Dr. S. Ali Haider Nayyar
16. Life and Works of Nasir Ali Sirhindi with a Critical Edition of his Mathnavi by Dr. Hafiz Zahurul Hasan Siddiqi
17. Persian Literature in India after the Reign of Aurangzeb upto 1857 by Dr. Tawheed Ahmad.
18. Travel Books in Persian Literature by Dr. Khursheed Jahan.
9. Life and Works of Ahmad Langer Darya Balkhi by Dr. Hasan Imam.
20. Life and Works of Nausha Tawheed Balkhi by Dr. Shakir Khaleeque
21. Marsia writing in Persian upto the Qajar Period by Dr. Mahmood Alam
22. Natia Poetry in Persian
23. Life and Works of Sanai Mashhadi by Dr. Habibul Mursaleen
24. Sabki Hindi by Dr. A. Ghaffar Siddiqi
25. Life and Works of Hakim Shuhrat Husain (D. Litt.) by Dr. Ghulam Mujtaba Ansari

There are innumerable titles, which may be suitable for Ph.D. thesis, while an equal number of topics deserves for M.A. or M. Phil. dissertations. Even D. Litt. standard has been lowered and has still to find its proper place in our country. In our universities this distinction has been overlooked. There is repetition and duplication of subjects, which

14. A Critical Edition of Nafaisul Ma'asir (D. Litt) by Dr. (Mrs) Ummehani Fakhruzzaman (1965)
15. Editing of Iqlim V of Haft Iqlim (D. Litt) by Dr. S.B. Samadi (1957)
16. Court Poets of Ali Adil Shah (D. Litt.) by Dr. Nazir Ahmad (1957)
17. Editing of Kulliyat-e Urfi Shirazi (D. Litt) by Dr. M. Waliul Haq Ansari (1976)

Nagpur University :

1. Iradat Khan Wazih by Dr. S Abdur Rahim.
2. Masud Sa'd Salman — His Life and Poetry by Dr. (Mrs) Nusrat Ara (1970)
3. Life and Works of Sahbai by Dr Shah Hamid
4. Life and Works of Hasan Ghaznavi by Dr. Ghulam Mustafa Khan (1944)
5. Critical Edition of Diwan-i-Masud Bek by Dr. Abdush Shakur Qadri Shah.

Patna University :

1. A Critical Edition of Nal Daman of Faizi by Dr. Taiyyab Siddiqui
2. Life and Works of Walih Haravi by Dr. Ghulam Mujtaba Ansari
3. Satire in Persian Poetry by Dr. Sharfe Alam (1970)
4. Life and Works of Hakim Rukna Kashi by Dr. Shamsul Haq (1970)
5. Life and Works of Ashraf Mazandram and Edition of his Diwan by Prof. M. Siddiq (1964)
6. Life and Works of the Author of Siyarul Mutakhirin by Dr. M.A. Mozaffar (1968)
7. Early Persian Poets of India by Prof. Iqbal Husain
8. Salim Tehrani, Life and Works by Dr. Khwaja Afzal Imam
9. A Critical Edition of Hamisha Bahar by Dr. Zubair Ahmad Quemar
10. Three Sufi Poets of Bihar by Dr. Yahya Abdali

Hyderabad University :

1. Development of Natia Poetry in Persian by Dr. Ghulam Dastagir Rashid (1955)
2. Persian Literature under the Bahmani Reign by Dr Abdul Mannan (1966)
3. Lachhmi Narain Shafiq's 'Ma'asir-e-Asifiya' by Dr. Yousuf Ali Khan (1964)
4. A Critical Study of the Life and Works of Abu Talib Kalim by Dr. (Mrs.) Shareefunnisa Ansari
5. Persian Language and Literature During the Qutb Shahi Reign by Dr. (Miss) Najma Siddiqua

Lucknow University :

1. Zuhuri — Life and Worhs by Dr. Nazir Ahmad (1945)
2. Ghazi Beg Tarkhan by Dr Akhtar Masood
3. Urfi — Life and works by Dr M Waliul Haq Ansari
4. Development of Persian in Lodi Period by Dr. M Rizwan Alvi (1962)
5. Muhd. Sufi Mazandrani by Dr. S Naiyar Masood Rizvi (1966)
6. Abu Talib — His Life and Works by Dr Ch. Sarwat Ali (1965)
7. Life and Works of Bahar Mashhadi by Dr. Aftab Akhtar (1966)
8. Shaikh Ali Hazin — Life and Works by Dr. Abrar Ahmad (1973)
9. Nizamul Mulk Asaf Jah and Development of Persian in his age by Dr. Khan Mohd. Atif (1973)
10. A Critical Edition of Diwan-i-Ghazal of Talib-i-Amuli by Dr. (Mrs.) Asifa Zamani (1973)
11. Hasan Sajzi — Life and Works by Dr. Shakeel Ahmad Siddiqi (1967)
12. Contribution of Hindus to Persian Literature in Avadh by Dr. Narendra Bahadur Srivastava (1973)
13. Ghazali Meshhadi — Life aud Works by Dr. Mohd. Salman Abbasi (1976)

2. A Study of Secularism under Aurangzeb from Original Persian Sources by Dr. M. Firoze.
3. Arabic Persian Vocabulary in Tulsi Dass by Dr. Indrauni Singh
4. Life and Works of Said Qureshi by Dr. M. Amin

University of Delhi :

1. A Study of Indo-Persian Literature Before the Establishment of Delhi Sultanate by Dr. Naeemuddin.
2. A Study of Indo-Persian Literature during the Tughlaq Period by Dr. Shoaib Azmi.
3. A Study of Indo Persian Literature during the Khalji Period by Dr. (Miss) Nargis Jahan
4. Indo-Persian Literature Produced During the Early Mughal Period by Dr. M Yousuf
5. Indo-Persian Literature During the later half of the 17th Century by Dr. N.H. Ansari.
6. Indo-Persian Literature During the First Half of the 18th Century by Dr S.H. Siddiqui
7. Indo-Persian Literature Produced During the First-Half of the 19th Century by Dr. Sharif Husain Qasmi.
8. Contribution of Sirhindi Writers to Indo-Persian Literature by Dr Idris Ahmad.
9. Indian Stories in Indo-Persian Literature by Dr. Shamim Ahmad Qureshi.
10. Chander Bhan Brahman—A Critical Edition of His Unknown 'Chahar Chaman' by Dr. N.N. Sharma
11. Contribution of Kashmir to Indo-Persian Literature (16th and 17th Century A.D.) by Dr. Durrani.
12. Anand Ram Mukhlis by Dr. James.

Gujarat University :

1. *Persian Poetry Under the later Mughal Period by Dr. A.N. Qureshi (1969)*
2. *Hindu Historians during the Mughal Rule by Dr. Sharma.*

his Works by Dr. Jagdish Narain Kulsheshtha

24. A Critical Study of Persian Prose of the 16th Century in India by Dr. S. Rashid Husain

Allahabad University :

1. Edition and Annotation of Majmua-i-Danish (Consisting letters of Munshi Kishore Das Desai) by Dr. S. Maqbool Ahmad.
2. French Influence on Modern Persian language by Dr. Abdul Qadir Jafari

University of Bombay :

1. Influence of Persian on Marathi (Bakhars) by Dr. Col Pawar.
2. Mulla Wajhi and his Persian Diwan by Dr. Abdul Quddus Munshi
3. History of Persian Literature under Qutbshahi and Adilshahi by Dr. T.N. Devre
4. Chander Bhan Brahman by Dr. M.A Farooqi
5. Faizi-His Life & Works by Dr. M. Kazi
6. Indo-Iranian Relations by Dr. R N. Gorekar
7. Abdur Rahim Khan-i-Khanan by Dr. C.R. Naik

University of Bihar :

1. Life and Works of Musavi Khan Muizz Fitrat by Dr. Matin Ahmad Saba
2. The Life and Works of Wazir Ali 'Ibrati (D. Litt) by Dr. Mohd. Sulaiman
3. Important Allusions and References in Persian Poetry by Dr. Mujibur Rehman

Bhagalpur University :

1. Life and Works of Waleh Daghistani by Dr. Abdul Ghaffar Ansari (Patna 1976)
2. Life and Works of Mohd. Kazim Waleh Isfahani (D. Litt.) by Dr. Abdul Ghaffar Ansari 1976.

Calcutta University :

1. Diwan-i-Baqiya-i-Naqiya of Amir Khusrau by Dr. S. Manal Shah Al-Quadri 1976

2. Imadi, Life & Works by Dr. M.S. Israeli
3. Nafaisul Ma'athir (a critical edition) by Dr. Ummihani Fakhruzzaman
4. Talib Amuli, Life & Works by Dr. S. Nabi Hadi
5. Ghazali Mashhadi by Dr (Mrs) Zohra Hasnain
6. Qudsi Mashhadi by Dr Samiuddin Ahmad
7 Persian Prose Writers in India in the 13th Century by Dr Mumtaz Ali Khan
8 Tadkhira Writers of the 16th Century by Dr. Fida Abbas
9. Ghalib—a critical appreciation of his poetry by Dr. Waris Kirmani
10. Lataif-i-Ashrafi by Dr Waheed Ashraf
11 Nau'i of Khabushan by Dr Ameeruddin
12 Sanai Mashhadi by Dr Naseer Ahmad Siddiqi
13. Diwan-i-Mutahhar of Kara (Editing) by Dr. Abdur Razaq
14 Najib-i-Jurbadqani (Editing) by Dr. Khalid Siddiqi
15 Persian Literature of the Khalj's Period by Dr. Motasim Abbasi
16 A Critical Edition of Farhang-i-Sharaf Nama of Yahya Maneri by Dr S.M Tariq Hasan.
17 Collection and Edition of Scattered Persian Verses till 1290 by Dr (Mrs) Maria Bilqis
18 A Critical Edition of Qasaid-i-Jamali of Delhi by Dr Akhtar Bano
19 A Critical Evaluation of Persian Poetry written in India in the 13th Century by Dr. (Miss) Razia Mufti.
20. A Critical Edition of Diwani Mujir Belqani by Dr. Kabir Ahmad Jaisi
21. Contemporary Personalities in Diwan-i-Hafiz by *Dr. (Mrs) Aisha Mufti.*
22. *Dastan-i-Yusuf Zulaikha in Persian Verse by Dr. (Mrs) Safia.*
23. *A Critical Study of Chander Bhan Brahman and*

buted so significantly to world civilization in the past. When they came together on the Indian soil they acted and reacted on each other, gained a new creative vigour and vitality in this process and produced a cultural synthesis, which left a deep impression on Indian life. Under the impact of this cultural phenomenon, the creative spirit of India bloomed and flowered, producing new forms in architecture and music and new styles and approaches in literature.

In the light of the above, it is necessary to make a thorough and scientific study of Indo-Persian literature in order to bring to light the glories of a hitherto neglected chapter of India's cultural history.

With the dawn of the twentieth century, scholars began to assess the literary treasures of the past in a scientific way. Allama Mohd. Qazwini is the founder of modern researches in Persian, while in India the late Professor Mamood Shirani and Qazi Abdul Wadood are the builders of new traditions in our oriental studies. Among the later Iranian scholars, we may mention the names of Dr. Parviz Natel Khanlari, the late Dr. Mohd. Moin and Dr. Zabihulla Safa, while among the Indian scholars Dr. Nazir Ahmad is undisputedly the most outstanding personality, who has given a new dimension to Persian researches and has made tremendous contribution in the field of oriental studies. His monumental edited works like *Diwan-i-Hafiz, Makatib-i-Sanai, Diwan-i-Siraji, Farhang-i-Qawwas and Dastur-ul-Afazil* and innumerable research articles stand as landmarks in the field of Persian studies in India.

During the last two decades our Indian universities have started Persian researches in a dynamic way. Here is an incomplete list of precise titles of the theses of some of our research scholars, who have been awarded the Degrees of Ph.D. or D. Litt.

Aligarh Muslim University :

1. Shah Ismail,Safawi by Dr. Ghulam Sarwar

Persian Researches in India

Prof. S.A.H. Abidi

With the coming of the Muslims to the sub-continent, Arabic, a Semetic language, and Persian, an Aryan tongue and a sister language of Sanskirit, came to India, which is the confluence of diverse faiths and languages and which has a tradition of adapting and blending and then producing composite culture-unity in diversity.

Arabic has served throughout the medieval Indian period and is still serving as a language of religion and theology. But compared to it, Persian had a greater impact on Indian life and culture. Throughout, the medieval Indian period, it served as a court language as well as the language of culture and refinement. During this period innumerable works on history, biography, sufism, ethics, medicine, astronomy, commentary, geography, grammar, lexicography, rhetorics, prosody, tradition, theology, mathematics, utterances of saints, travels, judicial decrees, geology, music, alchemy, zoology, geomancy, magic, calligraphy, interpretation of dreams, cooking, law, military science, etc. have been generally written in Persian.

Indo-Persian literature is one of the most treasured gifts in the rich store house of Indian culture. It was the creative expression of cultural synthesis achieved during the medieval times in India. The coming together of the two cultural streams—the Indian and the Iranian—gave rise to the mighty flow of a composite national culture in different parts of India. These two traditions, which were woven into the multicoloured fabric of Indian culture had their roots in those hoary civilizations of India and Iran, which had contri-

verses and Mathnawis. He prepared a number of treatises on different theological subjects, but only two of his literary works are now available. The rest could be traced through his qitas which bear dates of their compilation. At present, two books of Shah Yahya are available The first being 'Futuhat-i-Shauq' his Persian Diwan, which has already been printed and published and the other, 'Kanz-ut-Tawarikh' contains chronological quatrains. It was compiled in the year 1294 A.H It contains qitas which reveal dates of various important incidents Besides, to add sanctity to this work and make it more exhaustive, he has composed qitas recording the events from the birth of the Holy Prophet up to his own date of birth. It contains qitas written on different occasions up to 1299 A.H four years before his death. It is a valuable document for ascertaining and deciphering important dates

Futuhat-i-Shauq, the Persian Diwan of Shah Yahya was published during his life time in the year 1301 A H. It contains 552 pages. A glance over his Diwan shows that it was written simply in praise of Amir Abul 'Ola, the founder of Abul 'Olai School of mysticism. This attitude of Yahya has minimised its literary importance.

Besides the said works, Shah Yahya has also compiled treatises on different subjects This could be deciphered from his qitas mentioned in 'Kanz-ut-Tawarikh'.

Shah Yahya died on Monday, the 26th of Ziqada, 1302 A H. at the age of 48 as is evident from the qita written by Muhd. Sayid Hasrat Azaimabadi

It is clear from the foregoing statement that Shah Muhd. Yahya Azimahadi was a notable poet of Persian. His chronograms are valuable and are definitely memorable contributions towards Persian literature. These are, I am sure, sufficient to place him among the immortals.

corrected by his uncle and later on by Mohammed Ali Khefa Lucknavi. After his death, he became the disciple of Maulvi Sayid Hasrat Azimabadi in poetry.

Shah Yahya devoted most of his time in writing books, composing poetry and imparting religious education He had close contacts with the renowned scholars, reputed poets, and eminent theologions of his age He was reckoned as a noted poet of Patna during his life time

He visited Akbarabad, where is the tomb of Hazrat Abul 'Ola, the founder of Abul 'Ola'i. School of sufism He visited Calcutta for several times. During one of his journeys to Calcutta, he lost his entire belongings including his Bayaz, in the year 1280 A H. He also visited Tirhut in the year 1282 A H He performed Haj pilgrimage in the year 1296 A.H. This shows that he did not comfine himself to the four walls of his khanqah, but enriched his experiences through journeys to different places

It should be noted that Patna was the centre of full fledged literary activities during the 12th and the 13th centuries A H. A number of men of letters, poets, scholars and saints of repute flourished during this period who enriched Persian language and literature with their valuable contributions. Shah Yahya had got closer contacts with his contemporaries.

Shah Azimabadi, Shah Amin Ahmad Firdausi, Shauque Nimvi, Abdul Hamid Pareshan, Akbar Danapuri, Shah Badruddin Qadri, Wazir Ali 'Ibrati Azimabadi, Shah Ali Nasr Phulwarvi were a few of his contemporaries with whom he had close contactes.

So far as his literary activity is concerned, it can be said without any reservation that he had got special learning towards poetry and compilation of books. He was a bilingual poet and could express himself in Persian and Urdu both. He wrote a considerable number of chronological quatrains He also wrote explanatory notes on the difficult classical

Shah Muhammad Yahya Azimabadi

Dr. S.A. Haidar Nayyar

Shah Muhammad Yahya, son of Shah Wajihullah Farhat was born on the 14th Rajab 1254 A H in Mohalla Shah Ki Imli, Patna City, Patna. He received his primary education from his father and then his maternal uncle Shah Basharat Ali. Later on, he finalised his education with Muhd. Sayid Hasrat Azimabadi of whom he was also a disciple in poetry He was well-versed in Urdu, Persian and Arabic languages and literature He had firm grip over Islamic Jurisprudence, Commentary of Holy Quran and interpretation of Holy Traditions. He initiated himself as a disciple of his father in sufistic line of Abul 'Olai in 1265 A H at the age of eleven His father nominated him as his successor the same year His father died in the year 1266 A H After his death, Shah Muhd Yahya became pontiff of his Khanqah at the age of twelve

He was married in 1271 A.H. at the age of eighteen with the daughter of Khwaja Ashraf Ali After three years, a female child was born in 1274 A.H. but she died the same year A boy was also born in 1279 A H. and was given the name of Nurul 'Ola, but unfortunately, he also expired after two years. In 1284 A.H again a male child was born who was given the name of Muhd Mehdi. He survired and became his successor

Shah Yahya had inhereted poetic faculty. He used to compose poems both in Urdu and Persian. He began to compose chronological quatrains (Qitat-i-Tarikh) on the inducement of his father and uncle. Primarily he got his poems

Sarandeep. Mehr Anwar, like Jan-i-Alam of the original story, falls in love with the princess and, with the help of the peacock reaches Sarandeep and succeeds in marrying her On his return journey to India, by an accident, he is separated from Mah-i-Munawwar and ultimately, when they meet again Mehr Anwar becomes suspicious of the character of his wife. After certain tests his doubts are removed. As mentioned earlier, the story has been added only to urge upon Jan-i-Alam to cast away doubts about his wives' character who under certain circumstances had to live away from him But even after listening this story from the tongue of the parrot, Jan-i-Alam dose not seem to be satisfied Miskin, therefore, relates four more stories to induce Jan-i-Alam to cast away his doubts, and ultimately he succeeds. The last chapter of the translation is the same last chapter of the original book in which Jan-i-Alam reaches his mother country and becomes king there These additional stories have also been written in the same style which has been adopted by Miskin in the translation of the originol book

On the whole Bayan-i-Gharaib is an important addition to the Indo-Persian Literature. It is the first translation of any book of fiction from Urdu into Persian. In the original book Fasana-i-Ajaib, the entire atmosphere of the history is Indian and through its translation the Iranians can understand the conditions of the society in India, particulary in Avadh, which prevailed there a hundred years ago. Fasana-i-Ajaib is a link between the old dastan and the new Urdu novel. Its Persian translation, can also help Iranians in understanding the evolution of modern novel from dastan in the Indian languages Miskin's translation is important in another respect also. He has enriched Persian vocabulary by the appropriate use of some Indian words like *Deorhi, kothi, sukhpal, lakhokha,* etc The book needs immediate attention of the Iranian authorities who at present are making all efforts to preserve the Persian literature produced in India.

style is however not so decorative and florid as that of Surur but at other places he has tried to make a faithful translation in the style of the original book. He frequently uses the artistic device of *Saji* but this ornamentation does not, in any way, affect the flow of the language or the freshness of the style. Surur has frequently used the verses of his contemporary or earlier poets or those of his own. Miskin either uses his own verses or if he finds it possible translates the Persian verses used by Surur. At some places he has also abridged the chapters but his abridgement has no effect on the flow of the story. On the whole Sohan Lal Miskin has shown complete mastry on Persian language used by him and, due to his fluent, fresh and graceful style, his work seems to be an original work rather than a translation.

Miskin has also divided his translation according to the chapters of the original book and their headings are also the same. He has attempted to make a faithful and literal translation but, in the closing portion of the book before the final chapter he has added a few more stories which he claims to be original. These stories (the number of which according to Miskin, is seven but I could find only five in the manuscript) have been added after the chapter in which, in the original dastan, the parrot tries to remove suspicions from the mind of Jan-i-Alam about the character of his wives. Miskin, in these additional dastans, has also emphasised on the same point and by adding these stories through the tongue of the parrot he emphasises that baseless doubts on the characters of ladies only complicate the family problems. Among these additional stories only the first one i.e. Dastan-i-Mehr Anwar and Mah-i-Munawwar is somewhat lengthy and comprises of nine chapters. Its theme is similar to the original theme of the Fasana-i-Ajaib.

Mehr Anwar is a king of India. He purchases a peacock which like the parrot of the original dastan, tells him about the beautiful Mah-i-Munawwar, a daughter of the king of

marriage Jan-i-Alam alongwith his wife Anjuman Ara returns to the country of Mehr Nigar and marries her also and alongwith both the queens he moves towards his own country. On the way back to his country he again meets the sorceress who had imprisoned him earlier. At this time, with her magic, she turns Jan-i-Alam and his entire army into stone but with the help of queen Mehr Nigar's father they are relieved from the magic and start again for their country. Then they meet the son of the wazir who had originally accompanied Jan-i-Alam in his campaign but was separated from him when the prince was bewitched by the daughter of the magician Shahpal. This wazirzada, however, becomes a traitor and tries to destroy Jan-i-Alam. He, accordingly, converts Jan-i-Alam into a baboon and by adopting the prince's shape tries to win over both of his wives. Mehr Nigar suspects that the man who had adopted the shape of her husband was not actually Jan-i-Alam and very wisely relieves the princes from the bonds of magic. In the way they meet certain other accidents also. During this period the parrot, only by accident, meets the queen, Mehr Nigar, and becomes an instrument in getting them together. They reach home and the king hands over the reigns of the kingdom to Jan-i-Alam and he along with his three wives, Mah Ta'lat (whose quarrel with the parrot was responsible for all the events of the dastan), Anjuman Afroz and Mehr Nigar leads the rest of his life peacefully.

This story, as related above has been written by Surur in an ornate style which is unique in Urdu prose and, inspite of the great rivalry between the Delhi and Lucknow schools, was liked by all and sundry. Even Mirza Ghalib had to admit its grace as is evident from the *taqriz* he wrote no Gulzar-i-Surar another book of Surur.

Sohan Lal Miskin, in his translation, has not only related the above mentioned story of Fasana-i-'Ajaib in Persian but has also tried to copy the florid and ornate style of Surur. In the opening paragraphs of different chapters his

showed their fine taste of appreciation of poetry in their works Majma'-ush-shuara, of Ratan Singh Zakhmi and Sharah-i-Qasaid-i-Urfi by Iwaz Rai Masarrat are good books on poetic appreciation.

On this occasion I am introducing another Hindu writer who wrote in Persian and made a valuable contribution to the Persian literature produced in India. He is Sohan Lal Miskin, a Kayasth of Lucknow who flourished in the last century. Miskin was a poet of some importance but his main contribution is his translation of the famous Urdu dastan, Fasana-i-Ajaib written by Mirza Rajab Ali Beg Surur in the year 1240/1824. Miskin translated it into Persian in the year 1276/1858 when Surur was still alive and was living in Varanasi.

To understand the importance of Sohan Lal Miskin's translation/Bayan-i-Gharaib, a Chronogram bringing forth out the year 1276 as the year of its translation, it is necessary to know something about the original book Fasana-i-Ajaib. As claimed by its writer Rajab Ali Beg Surur, it is an original 'Dastan' (romance) and has all the characteristics of similar romances written in Persian or Urdu. It is based on a love story and is throughout dominated by supernatural elements. The hero of this dastan is Jan-i-Alam, the son of an oriental king. After learning about the beauty of Anjuman Ara, the daughter of the king of Zarnigar, from his parrot he becomes so fond of the princess that, under the guidance of the parrot, he starts for Zaringar but in his way, due to his own folly, falls victim to a sorceress who has fallen in love with him. He, however, got rid of her by a trick and reached the land of a queen, Mehr Nigar, who likewise falls in love with him. With the help of the father of this queen, who is a saint, Jan-i-Alam reaches Zarnigar and having learnt that a giant has taken away the princess Anjuman Ara, frees the princess from his clutches and the father of the princess, the king of Zarnigar, as a mark of gratitude, permits him to marry his daughter. After the

Bayan-i- Ghara'ib

Dr. M. Wali-ul-Haq Ansari

The Persian language which was originally brought by the Muslim immigrants to India, became a popular language of this country and played an important part in creating communal and cultural harmony among the various sections of the population of this country Not only the original immigrants and their decendants whose mother language was Persian, produced great works in this language but the local people who had adopted it, mostly by sheer love, contributed such important works of which every Persian scholar can be proud and which can be given high place in the entire Persian literature. Chandra Bhan Brahman, Anand Ram Mukhlis, Ratan Singh Zakhmi, only to mention a few, are among the foremost Persian poets of their time. Similarly, the contribution of the Hindu writers to the Persian prose is also significant Tek Chand Bahar has an eminent place among the Persian laxicographers and his master piece, Bahar-i-'Ajam, is still considered to be one of the best Persian dictionaries which have been written in Persian language. Among the tazkira-writers Bindra Ban Khushgo stands second to none and it is a matter of pride that he is frequently quoted by the Iranian writers. Likewise, Safina-i-Hindi and Anis-ul-Ashiqin, both written by Hindu scholars, are also important tazkiras of Persian poets. Among the historians also, the names of Hindu scholars are prominent and, to mention a few, Sujan Rai Bhandari, Hit Prasad, Girdharilal, etc, wrote such important books of history as Khulasat-ut-Tawarikh, Tarikh-i-Avadh and Tarikh-*i-Hind respectively. They have also been good critics and*

Persian literature, nor even the power to write an essay on reflective subject- of the university curriculum of the university standard, that is anything like so important as a working mastery of daily commonplace Persian idioms, a good pronunciation and some power of reading aloud. This means a course on quite different lines, taught in a different way, from the courses and procedure in vogue university students. The teaching of Persian should be entrusted to teachers who have had training in the special, modern technique of foreign language teaching.

It goes without saying that the Persian teacher must be acquainted with Persian literature. He need not be a specialist in the narrow sense of the term but he should have something like adequate knowledge of the best Persian poets and authors, and a real interest in some branch of Persian studies, whether the history of literature, or the art of criticism, or the science of language. He must not only have a knowledge of the subject but should have developed a certain sense of standard, a criterion by which to evaluate every form of literature. Such a standard he will cultivate by reading consntatly from the best literature. His reading should not be confined to the classics only but to modern literature as well.

He must be trained in the principles and practice of modern foreign language teaching. He must be acquainted with and must be able to employ functional Persian, with confident and complete mastery. Bookish Persian will not be of much use. He must have received training in phonetics and must know how to use its khowledge. To fulfil lhe aim of teaching Persian—to enable pupils to speak, read and write Persian well—he must himself have the ability to speak well, to read well, and to write simply and clearly. Only those who can speak and read with case and fluency should be enstrusted with the teaching of Persian. As the new language is learnt by speaking it, the teacher must be the best speaker, the best linguist. It is needless to say that so far so better if he has working knowledge of how to make use of language laboratory in effective, fruitful teaching of Persian.

ing, writing, spelling and enjoyment of Persian literature, in fact, the study of the different branches of a language are greatly facilitated by the study of phonetics. Language is essentially sound, "stices of sonority." It is as sound that it first come into being. Script came later. The sound element in a language is as much a part of the spirit of that language as its syntax or its prosody. Every language has its own pecularities of sound, stress, weakening, assimilation and intonation. These can be studied thoroughly by the aid of phonetics.

The gramophone, the lingua phone records, the wireless listing, the talkies are some valuable aids to make up for the absence of opportunities of hearing Iranians. The lessons on the lingua-phone records are very useful. The gramophone in a very small class or for a private student has a considerable value when we came to the question of intonation. The records should be of spoken, not sung, passages. Records containing day-to-day practical conversations should be acquired. They should be the best that money can buy, and made by the greatst elocutionists of Iran. Each little passage should be reproduced for the learner again, until the musical rise and fall of the voice is deeply impressed in students' memory.

(F) The Persian Teacher

The aim of teaching Persian is to enable pupils to speak, read and write Persian—and to all these things well. In order that they are enable to do so, definite, systematic instructions are necessary.

At present the teaching of Persian is carried on in a haphazard manner. Most of the present Persian teachers have acquired a type of Persian which is bookish, heavy and pedantic. This type is clearly unsuitable for schools and colleges where pupils are learning a new language. The most need in schools and colleges is for the plain, commonplace Persian of speech with as many simple and useful variations as possible. We must remember that the pupils are learning the new language by speaking it. For the teacher of Persian in the schools it is not conversence with sadi, Jami, Attar, Rumi, or Omar Khayyam, or a knowledge of the history of

in the language learning process—

(i) Ears befor eyes, (ii) Speech before reading and writing (iii) Reading, (iv) Reception before reproduction, (v) Simultaneous reproduction before individual reproduction, (vi) Language before grammar. Grammar should come after the language. It is the philosophy of language. This is a common-sense rule. (vii) Sentence first and then the words. (viii) Proportional emphasis on the different aspects of language learning should be laid. Oral composition should receive as much attention as written composition. The passive aspect of language learning, that is hearing, subconscious understanding and assimilation, and the active aspect, i e. limitation, reproduction and composition should be well attended to.

(C) The Principles of Foreign Language Teaching

(i) Approach through ears. The learner should get an atmosphere wherein he should get a chance of hearing good spoken Persian—he understands Persian and speaks Persian, (ii) Give scope for understanding subconsciously what he hears, (iii) Maintain an Iranian atmosphere in the class as far as possible by excluding either English or the mother tongue in the class. The language learning is complete when the student has completed receptive and reproductive aspects.

Translation for the sake of artistic training and that too at the higher stage and not at the lower stage has of course its place.

(D) The Aims of Teaching Persian

(i) To enable the student to understand spoken Persian language, (ii) To enable them to read books, (iii) To enable them to use the language they have learnt. They can use the language in two ways—by speech and by writing, (iv) To appreciate Persian (Iranian) ways, manners and literature. These are the fourfold aims of teaching Persian.

(E) Phonetics in the Teaching of Persian

The supporters of phonetics contend that the understand-

Teaching of Persian—A New Outlook

Dr. Mohammed Azam

(A) Importance of Persian

In India Persian was the language of the courts. It is the language which served as a source for many of the developments in modern Indian languages especially like Urdu, Hindi, Marathi, Kashmiri, Punjabi, Gujarathi and Bengali. These languages have been deeply influenced in their evolution by the Persian language All of them bear deep imprint of Persian influence

Apart from this one cannot ignore the important fact that historical works, tazkiras, poetical compositions, biographical works, works on mathematics, astrology, medicine, art of war, art of administration etc. have been produced in Persian and for centuries the administration of the country has been carried on in Persian. It is this language that played an important role in the transmission of Indian historical and classical literature to the outside world. It played a highly significant role in the evolution of the composite culture of India

(B) The Language Learning Process

All language learning is a habit-forming process A *language is not learnt unless it is used, unless it forms an integral part of the learner. A learner will not completely learn anything unless he completely lived himself in it, unless he actually ,practised it.* Mastery of language is a matter of habit. Speaking is a matter of habit. Language learning process is habit-formation.

The following may be the rational order of progression

regard him as their master and guide. Similar exchange programmes could be established with Afghanistan, Iran, Pakistan and Turkey, to augment and enrich the flow of fresh knowledge and learning.

Among all the countries associated with the Persian tradition, Iran maintains a unique position. Being the original home of the Persian language and having a 'Sukhan parwar' Shahanshah as its head, it is, today, looked upon as the chief patron of this great language. Iran can function as a center for the dispersal of Persian learning by establishing academic and educational contacts with other countries, including India. It can revitalize the Persian education by calling a sizable number of Indian scholars to Iran and also by sending Iranian Professors as advisors of Persian teaching to Universities in India where Persian is taught This would enable Persian teaching to move from the medieval period into the modern period. Except for Delhi, where some facilities are available for learning modern Persian, no other place in India has any satisfactory arrangement for such education

on one's finger tips. In our teaching of Persian literature we have to keep both its aesthetic and didactic qualities uppermost in our minds, because the emotional effect of literature and poetry has a vital importance in the development of personality. An inspiring lecture on Sa'di, Rumi of Hafiz can introduce the listeners to the highest powers that God has given to man, where we come closest to him, that is, our creative powers.

Drastic changes are necessary in the courses of Persian studies. Most of the courses which were taught at the begining of this century in India, continue upto this day, although social conditions and academic requirements have changed. Consequently, many books of literature prescribed in the courses have become out of date, even from the literary point of view. In the medieval period literature was supposed to be an art whose worth was determined by the ornamentation of the language. There is no dearth of such books, both of prose and poetry, in which the author has very little to communicate. His primary aim is to give an impressive show of his craftsmanship by using various rhetorical devices. Such books should be replaced by thought-provoking works.

No satisfactory improvement, however, in the teaching of Persian language and literature can be achieved, at least in India, without active collaboration of the Persian speaking countries. This fact is being more and more realised and some steps have been taken in this direction in India. Under the Indo-U.S.S.R. Cultural Exchange Programme, a bilateral relationship was recommended between the Aligarh Muslim University and the Tajikistan State University, Doushanbe. This writer visted Tajikistan under the same programme and exchanged ideas with the Persian scholars and educationists of this region. It was a pleasant surprise for me to find that many Persian poets of India were more popular there than in their own home country. Towering above all was Bedil, who has left a deep impact on that country. Tajik scholars have written many books on his philosophy and poetic style and

countries, they are still deprived of many facilities- The result is that we have lagged behind in the study of our own literature. Our country, for instance, has made great contribution to Sufi thought. Many Sufis and thinkers of medieval India have left treasures of wisdom, which need to be carefully read, deeply pondered and re-evaluated in the changing circumstances of modern civilization. It is gratifying to note that American and European scholars are giving their attention to the rich heritage of ours, in spite of great difficulties of language that they encounter in reading the texts. During my recent visit to U.S.A. I had the opportunity to meet Indo-Persian scholars at Duke University of Chicago and Harvared, who are doing valuable work on the Sufi literature of India. We, Indians, however, do possess the knowledge and tradition, but we do not have suitable conditions and facilities, which are indispensible for proper research and elucidation of such works. Research should not be confined to just the editing of moth-eaten manuscripts irrespective of whether they possess any quality or thought content. Again, our research work should be scholarly, well documented and be supported by up-to-date information on what work is being done in other countries These conditions are not generally fulfilled in India.

Not less alarming is our negligence of literary criticism regarding Persian writers of the classical as well as the modern period. In Europe, literary criticism dates back to the time of Aristotle and has grown into a fully developed science, taking into its orbit many other social sciences. Unfortunately, we do not possess this tradition. The only heritage we have received consists of Tazkirahs, which deal primarily with the life of poets. Critical appreciation found in such books is confined to set words of exaggeration. Again, the critical terms found in such books are vague and generalised and can be equally applied to any poet. Persian literature is one of the richest literaturers of the world, but the books of literary criticism written on it in India, could be counted

about the use of Persian in such business concerns and Industrial firms in which Iranians are involved. Effective measures on the above mentioned lines are likely to bring about a change in the educational attitude towards Persian. It would no longer be regarded as a neglected subject of the curriculm and the social status of the Persian teacher, which is very important, would improve. This is particularly true at the elementary level and Persian teachers at this level deserve still more attention. Generally a product of madrasahs, they are ill-paid and inefficient without an idea of modern methods of education These teachers should be educated through the medium of English and should be taught the best methods of teaching, which will be most readily available through the English language. They should have the necessary training and educational knowledge to enable them to explore new approaches in teaching and to try fresh idea in the Indian context They should also have access to the modern techniques of education. In order to up-date Persian, from its classical from to the currently used contemporary Persian, some technological aids would be extremely helpful. The major item here would be the use of language laboratories. With properly prepared and graded tapes, the full beauty and fluidity of Persian could be easily imparted to the students. In this context, tapes of pronunciation, conversations, poetry and music could be prepared. These, if grated properly, would take the student to a high level of proficiency in the language. One final addition to this could be short and feature Iranian movies that would integrate many of the points into a well co-ordinated whole. *Such taped programmes would remove some of burden from the teachers and enable them to advance more quickly in developing a real appreciation for Persian in their* students.

At the university level, however, Persian teachers are better placed. They get the same emoluments and have the same status as any other teacher, but in comparison to other

considered to be a mark of refinement and noble birth among all the communities of India, irrespective of caste and religion.

The real setback to Persian occurred in the second quarter of the present century when Urdu itself began to lose its hold in the administrative and educational spheres as a result of the popular upsurge favouring Hihdi and other local dialects. Consequently, after Independence, Persian was reduced to the status of a classical language and was generally read thereafter only by the Urdu-speaking community. Its position in the educational institutions also suffered accordingly While previously it enjoyed the key-position in the curriculum, by being the medium of instruction as well as the most important subject of Humanities, it now remained only as an optional subject. As a result of the social and political changes in the country, Persian is now of little use in the career-building of a young man. Except for the National Archives of India, where Persian is still needed to read the old manuscripts and inscriptions of the histroical monuments, no other department of the Government is dependent on this language Some vacancies for modern Persian do sometimes occur in the diplomatic missions serving in the Persian-speaking countries. Also, a few Persian teachers get employment at the educational institutions, but the number of such institutions is declining day by day. In such unfavourable circumstances Persian has stopped attracting the best minds, who, if they prefer to study literature at all, go into English literature. Consequently, the students of Persian literature are not as sharp and bright as those belonging to other subjects.

The first step, therefore, to improve the teaching of Persian, should be to improve the prospects of employment for its students. Job-oriented courses could be linked with Persian. Also, centers of advanced studies in the classical Persian literature, as well as contemporary Persian, ought to be established in India. Possibilities should be explored

The Teaching of Persian Language And Literature in India

Dr. WARIS KIRMANI

The teaching of Persian language and literature in India has evolved out of centuries of Muslim rule and has become deeply rooted in the lives of millions of people who have been brought up in the Indo-Persian tradition. Upto the year 1837, it was the court language and enjoyed the priveleges of this position. The extra-ordinary love and patronage which the Timurid dynasty, as well as other preceding regimes, gave this language is well known. The deep impact of the Persian language on us can, however, be imagined by the fact that our religion, which was revealed in the Arabic language, came to us through the Persian sources. The following sarcastic remark by a foreign critic illustrates the extent to which the Islamic thinkers of India were inclined towards Persian :

"The book of God is in the Arabic language and these people of God (Islamic thinkers of India) wrote and spoke Persian."

A more sympathetic and enlightened remark from Prof. Bausani in one of his books states that the single binding *force for the Muslims of the Indian sub-continent is the Persian tradition.*

After the year 1837, Urdu replaced Persian as the court language of British India, but because of its deep affinity with the Urdu language, Persian continued to assert itself through literature, culture and education. It, therefore, remained the language of the elite and its knowledge was

This form does not exist in medieval or earlier Persian but however as it is needed to express the idea of present continuous, it cannot be objected to, but rather be welcomed. If this form existed in the spoken dialects and has been incorporated into standard language this gives rise to another very useful suggestion, that we must search spoken dialects for such expressions and words and even grammatical constructions not militating against the genius of the standard speech as their taking over will further enrich the language and ensure its preservation at the same time

We have, therefore, to check the tendencies of unwarranted deviations in pronunciation and uncalled for changes in grammar which either end in widening the gulf existing at present between the written speech and the spoken one, or ultimately result in giving the language an entirely new form. We must therefore on one hand try to evolve a system of pronunciation that will bring all the Persian speaking countries together linguistically and on the other hand must standardise the grammar to prevent it form undergoing unnecessary changes. These two steps if taken in time will not only bring the Persian speaking lands closer but at the same time it will preserve the Persian language itself from being so utterly changed, which might make it unintelligible to the coming generations.

beginners or foreigners to assimilate Arabic sounds like tha and dhal.

These sounds, tha and dhal, already existed in Persian, for we know that the Avestic word Gatha is spelled by scholars with the Greek letter θ the sound of which is known to be exactly similar to Tha.

As for dhal, the lexicographers have not only admitted that the word Ustadh with a dhal has been taken over by Arabic from Persian without making any change We have even now dhal in Persian words such as Pedhiraftan, Gudhashtan and Gudhardan etc.

Mirza Ghalib tried to prove that dhal did not exist in Persian but he was taken seriously to task by scholars of the status of Dr Abdussattar Siddiqi who wrote a treatise to refute Ghalib's view

With the retention and use of Arabic script and also Arabic words in Persian it is most desireable and befitting that remaining sounds of Arabic be also adopted to remove any chance of confusion and to facilitate the learning of Persian spelling by foreigners or beginners as pointed out above.

In grammar, too, changes should not be permitted unnecessirily I now want to refer only briefly to the new grammatical forms appearing in Persian e.g. there hardly seems any justification for replacing *Marau* by *Narau* and *Maya* by *Naya* and *Berau* by *Rau*, etc. One might object that these deviations are minor and simple, but what is the guarantee that these changes will stop short at this stage and will not go on assuming other forms. But changes for healthy and systematic development of a language are always welcomed e.g. we do not find the exact equivalent of the English present continuous or imperfect but this is expressed now by *darad*, the imperfect of *dashtan* combined with that of another infinitive which is the main verb in the sentence e.g. Bachcha darad ki be dabistan mirawad : (the boy is going to school.)

However, to be brief, how the word Chirag came to be Arabicised as Siraj is as follows :

The Pre-Islamic Syrians had no Cha and therefore they changed that letter to either Shin or Sad as the Arabs did who as Semitics were cousins. Thus the word Chirag followed into Syriac as Shirag. Now when the Arabs took over this word they changed it to Siraj, the reason being, as is well known that Arabic does not have the hard sound of g as in get, gift, go etc. and they changed it systematically into the softer sound jim, examples of which are so numerous that it will only unnecessarily lengthen my paper, and therefore I abstain from giving details thereof. A few examples are given below :

Gauhar—Jauhar
Nargis—Narjis
Lagam—Lijam
Gazar—Jazar
Tag—Taj
Salgam—Saljam
Sirgin—Sirjin
Namudag—Namudhaj
Piruzag—Firuraj

As for the change of the Syriac shin to Arabic sin it is very easily explained that the Arabic shin is an emphatic one, and hence the Arabs took the shin of other nations for sin and replaced the former by the latter e.g. the correct word, according to lexicographers, is Saljam and not Shaljam (vide Ghiyathullughat) which is an Arabicised form of the original Pahlavi Shalgam which in Persian itself became shalgham due to the influence of Arabic and Turkish languages on Persian phonology.

I have quoted these examples to show that how these two sounds which were originally foreign to Persian were adopted by and assimilated in it. Therefore, I think it will be better and in the interest of removing difficulty faced by

nothing will be left common to Tajik Persian and its sister form of Afghanistan and Iran. This has already happened in Turkey, and according to the writer of an article published on Turkey in the World Digest, September 1943, the results of such a cultural change i.e. the adoption of the Latin script in place of the Arabic, are indeed unfortunate.

It is feared that similar deviations are taking place in Persian, also, for instance although Qaf and Ghain are two distinct sounds but strangely enough they are frequently confused by the Iranians with one another without any reason which may justify such process As prof. Muin Muqtadiri told some students of Persian when he visited Aligarh in 1958 that kha is changed with Qaf in certain regions of Iran. It is superfluous to point out that such tendency in pronunciation will ultimately harm the language, introducing more irregularities in pronunciation and spelling.

It is admitted by every authority on the history of Persian language that Qaf is a foreign sound in this language and does not exist at all in Pre-Islamic form of the Persian speech. However, with the influx of the arab and Turkish elements into Iran the native population could easily imitate the sound and pronounce it.

As for Ghain it might have existed, according to some authorities in Avestic i.e. the speech of Avesta as it is represented by the scholars who have studied it, by the Greek letter Gamma, γ but it did not certainly exist in Pahlavi as is clearly proved by the word Siraj which is only an Arabicised form of the word Chirag which passed into Arabic through the agency of Syriac, the language of the Pre-Islamic Syrians who had been the dominant force in the intellectual and cultural life of the Sasanid Iran. It was from them that the physicians, teachers and other representatives of intellectual life were drawn. They borrowed a large number of Persian words and passed them on to the Arabs, their kinsmen who were soon to rise under Islam as a paramount power in the world.

Since the Turks have changed over from Arabic script to Latin script they have further damaged their language immensely e. g. tha, sin and sad are represented by S, and dhal, Za, zad and zoe are represented by Z. Thus only two sounds are retained out of seven sounds. This loss is irrepairable unless the Turks return to Arabic script and base their language on at least an elementary knowledge of Arabic as the Persian speaking people have done till recently.

Although Persian itself has changed a number of times from the language of the Avesta to its simplest and certainly most beautiful form, which historians of Persian language and literature refer either as Dari or the Post-Islamic Persian, but as a result of the really wonderful love displayed by the Persian for their beautiful language the present form has changed less in one thousand years, as Prof. Browne says, than English in three hundred years. Still the danger, however, that seems to be lurking there is that if steps are not taken to prevent corruption in pronunciation and deviations from the recognised grammar, this beautiful language, the pride of the Middle East, might cease to be intelligible to the coming generations of Iran and other Persian speaking lands.

Let us take the example of Persian in Tajikistan which is written now in Russian script, the ultimate result of which can only be the extinction and destruction of Persian in Tajikistan. As the younger generation of the Tajiks cannot read Persian in Arabic script they have been cut off from the original sources of Persian literature which it has not been possible so far to publish in the Russian script. Unable to read the Arabic script they have lost their original cultural moorings and no cultural co-operation is possible with other Persian speaking lands. With the adoption of the Russian script for writing Persian Russian words are finding their way in ever increasing number which will ultimately change the very face of the Tajik Persian and will make the language deviate farther and farther from the original speech so that

stand Spanish unless he studies it and the vice-versa.

The example of Arabic also should serve as a warning to us, the lovers of Persian. The Arabs after the early Abbasid rulers did not take any care to prevent deviations in pronunciation and grammar with the consequences that spoken Arabic is now sadly divided into at least two dozen dialects, as unintelligible to the speakers of other dialects as are foreign languages. Needless to say that a Moroccan won't understand what a Syrian says and vice-versa. They are unfortunately still taking no care to preserve their language, and the ultimate fate of their language can better be imagined than described.

Another example which I can quote in support of my contention that due care must be taken to preserve the pronunciation of Persian, is that of Turkish which has lost several sounds like Qaf, Kha and Ghain replacing than by Kaf, Ha and Gaf respectively.

(i) Kaf has replaced	Qaf e.g.	Oqumaq	has	become	Okumak
		Qoyun	,,	,,	Kuyun
		Chaqmaq	,,	,,	Chakmak
		Chaqu	,,	,,	Chaku
(ii) Ha ,, ,,	Kha ,,	Tarıkh	,,	,,	Tarıh
		Khalid	,,	,,	Halid
		Khan	,,	,,	Han
		Khanam	,,	,,	Hanam
(iii) Gaf ,, ,,	Ghain ,,	Ghaliban	,,	,,	Galiban
		Ghalib	,,	,,	Galib
		Dagh	,,	,,	Da

(Pease see *Teach Yourself Turkısh.*)

The Turks did not make any effort to check these deviations when they appeared, as they were mostly a military race and did not care much for things cultural, with the result that Turkish spoken in Anatolia is widely different from the oriinal Turanian speech as we find it in the writings of authors ike Mir Shir Ali Nawai and Babur, etc.

On Preserving Persian Language

Mr. A. L. S. AL-HINDI

Admittedly Persian is one of the sweetest and most expressive and copious languages of the world and hence has to be preserved and handed over to the coming generations as a precious legacy. But unfortunately certain forces and tendencies threaten this beautiful language with extinction. In order not to tax the patience of my learned audiance I want to be utterly btief and beg to state two basic factors if not checked in time which ultimately so completely change the form of the language as to turn it entirely into a different language which cannot be followed by the speakers of the original language.

Firstly, the history of languages shows that when the speakers of a certain language begin to deviate just a little in the first stage from the standard and recognised pronunciation, though this change usually passes unnoticed, but as time goes on deviations from the original pronunciation goes on till the language assumes a new form. Secondly as a result of frequent contacts with foreign nations, the grammar of a language also begins deviating little by little till the old language gives way to new languages. The history of the Latin language can be cited here. This language appeared in the limelight of history and then, as a result of the two phenomena referred to above, gave birth to five different languages which have many things in common but one of these languages cannot be underhood by the speakers of another sister language unless studied properly. For instance, though Italian, French, Spanish, Portuguese and Romanian languages are all derived from Latin, but an Italian cannot under-

particular will have to study this problem with all the sympathies at their command and find out some via media to save the situation.

I would like to draw the attention of the Persian scholars present here; to note that Persian was taught in the High Schools for 4 years i.e., from 8th to 11th standards in the old setup. In four years a student came up to the level of understanding Persian prose and poetry to a large extent. If the same argument is stretched ahead, a suggestion could be made that Persian could be taught to students who come to he college without any particular background of Persian. And these students who come to the college are of more matured mind compared to the High School students. If this argument is accepted, at the college level, these students can be taught in three years. For this purpose our Boards of Studies in Persian will have to think seriously and form a new curriculam of studies in Persian. Help, of course, could be taken, while forming such curriculam, from the Boards of Studies in Russian, German and French languages. I am presuming that the Russian and German languages in our universities are being taught at the college level and after graduation, students do come upto the mark of understanding, speaking and writing these languages.

Lastly I would say to all my friends present, who are Persian scholars of India, that this is a new challenge before us and I would like to further remind them what we have always made better progress under the challenging circumstances.

Persian subject. And this situation may not, as I see, arise in the near future.

Then for the last two years, the new pattern of education has come into force. This pattern is popularly known as 10+2+3 pattern In this pattern, second languages like Sanskrit Ardhamagdhi, Pali, Arabic, etc. in general and Persian in particular are affected Students who offer Persian generally belong to the minority language group-Urdu. In Maharashtra a student of the minority language has to study Urdu as his mother tongue, Marathi as his State language, Hindi as a national language and Engllish as a International language. All these four languages are compulsory. After offering these four languages, a student has no place left for the 5th language which in this context in Persian. So in the new pattern it has become practically impossible to get students for Persian in the college.

Now one has to study the present educational trend of the students. Our Universities are producing a huge number of graduates and post-graduates in the different disciplines every year. After coming out of the colleges, with their degrees, they do not have openings outside. Unemployment problem is reaching its zenith. So job-oriented education is the cry of the day. Most of the students, after S.S.C. results, go for technical education; secondly they join the science side; third preference is given to commerce faculty. Thus the cream of the student population goes out. The remaining students who cannot get into the above mentioned faculties, due to their marks obtained, join the Arts Faculty. So it can be seen that the Arts Faculty gets the residue. Now, out of their residue, we teachers of Persian will have to attract students towards learning Persian. There will be the students who will have practically no background of Persian. They will only have all the words of Persian, which they have learnt in Urdu upto their S.S.C. examination.

So authorities in the Centre and our Universities in

Integrated Degree Caurse. For this subject there was a wide choice here. One could choose from Addl. English, Urdu, Hindi, Marathi, Sanskrit, Pali, Ardhhmagdhi and Persian. Due to this vast choices, very few students offered Persian. To give a particular example, this year 92 students offered Persian at First Year i.e. B.A. Part I examination in the Poona University But most of the students were Irani stud ents at present studying in the Poona University.

Then we come to the second year B.A. Course. Here one had to offer three general papers of 200 marks each. Students, thus, could offer Persian, Urdu and any other subject from Humanities. In the third year one of the subjects of second year had to be offered for the special study. Here a student had to study 4 papers of 100 marks each.

Marks obtained in second year and third year B.A. were totally considered for the result of the degree examinations. Thus students who offered Urdu and Persian at the seco nd Year level and Persian for the special study at the third year could score well and could obtain a good class in the degree examinat ion This was a good incentive.

For the M.A. degree examination Persian was generally offered as a subordinate subject of 200 marks.

But now we have a new University Act, which is being implemented from the last two years. In this new University Act, one clause says that unless there are 10 students offering a subject recognition could not be given to the class. If this clause is enforced in all its seriousness, I have a great doubt, if any college in all the five Universities of Maharashtra, will be in a pos ition to run a single class. *A single class may just be possible in some one college of the Bombay University.*

But still there is a ray of hope. As usual all the Universties of Maharashtra will just overlook the clause and allow the existing classes to continue. The question will arise in case some new college asks for a new affiliation of the

2. **Sangameshwar College, Sholapur.**

4. **Marathwada University.**

1. Govt. College, Aurangabad.
2. Maulana Azad College, Aurangabad.
3. Balbhim College, Bhir.
4. Nangun College, Bhir.
5. M.U. College, Udgir.
6. Yeshwant Mahavidyalaya, Nanded.

5. **Nagpur University.**

1. Nagpur Maha Vidyalaya, Nagpur (Old Morris College).
2. Vidarbh Mahavidyalaya, Amravati (Govt Post-Graduate College).
3. L.A.D. College, Nagpur.
4. Lahoti Mahavidyalaya, Amravati.
5. Mungbaji Mahraj Mahavidyalaya, Darwah (Yeotmal).
6. G.S. College, Khamgaon.
7. S.K.K. College, Jalgaon-Jamod (Buldhana).

Thus it could be seen that 41 colleges in Maharashtra are teaching Persian today.

Who learns Persian ? In the Universities of Maharashtra, the medium of instruction is English or Marathi, with an exceptian to Nagpur University, where there is Hindi medium also. There are people of minority languages. We have approximately 10% Urdu speaking population. Those who like can get their education through Urdu medium schools upto the S.S.C. level. There are some cases of Parsis, Christians and Sindhis offering Persian as second language.

Courses Offered

In the old set up, we had Pre-degree or Pre-University class, and then came First year, Second year and Third year of the Integrated Degree Course. A student could offer Persian as a second language in the P.D. or P.U.C. class. Then he could take Persian in the First year of the

Now it would be seen as to how many colleges affiliated to these Universities teach Persian.

1. Bombay University.

The following colleges have the Persian departments :

1. University Department, Bombay.
2. Ismail Yusuf College, Bombay.
3. St. Xavier's College, Bombay.
4. Maharashtra College, Bombay.
5. Burhani College, Bombay.
6. Sofaya College, Bombay.
7. K.C. College, Bombay.
8. Dayanand College, Bombay.
9. Somaya College, Bombay.
10. Sidharth College, Bombay.
11. National College, Bombay.
12. Kalyan College, Kalyan.
13. Datar College, Chiplem.
14. Gogate College, Ratangiri.
15. Baba Saheb Ambedkar College, Mahad.
16. Bhiwandi College, Bhiwandi.

2. Poona University :

1. Narosjee Wadia College, Poona-1.
2. Anjumane Khairul Islam Poona College of Arts, Commerce and Science.
3. Ahmednagar College, Ahmednagar.
4. M.S.G. College, Malegaon.
5. City College, Malegaon.
6. S.S.V.P. College, Dhulia.
7. Mulji Jetha College, Jalgaon.
8. Pratap College, Amalner.
9. Yeola College, Yeola.
10. New College, Nasik.

3. Shivaji University.

1. Dayanand College, Sholapur.

the last Maratha Peshwa Bajiro II was defeated by the British rule. From the beginning till the end of Maratha period, the process of teaching and learning Persian went on.

In the British regime, three universities Bombay, Calcutta and Madras were started in India. These are the oldest universities of our country.

Maharashtra, from the beginning, was under Bombay University. Persian Department was the flourishing department of the Bombay University from its inception. Galaxy of intellectuals have come out of the Bombay Univessity in the last 150 years. Khan Bahadur Prof. Abdul Kader Sarfaraz IES, Prof. Abdul Ghani, Prof. Lokkandwala, Prof. Daud Pota, Prof. Mantvi, Dr. Ziauddin Desai, Prof. Dastagir Shihab are some of the renowned personalities who could be mentioned here. Till the second world war Sindh, Gujarat, Maharashtra and Karnatak were under Bombay University.

After Independence, Gujarat and Karnatak were seperated. Then in 1948 Poona University was established. In 1950 Marathwada University came in Nagpur University was of course there from 1926. In about 1962 Shivaji University was established. The present situation of the universities of Maharashtra is as follows :

1. Bombay University covers up Greater Bombay and districts of Goa, Thana, Kolaba and Ratnagiri.

2. Poona University has the following districts : Poona, Ahmednagar, Nasik, Dhulia and Jalgaon.

3. Shivaji University has Kolhapur, Sangli, Satara and Sholapur districts.

4. Marathwada University has Aurangabad, Bhir, Osmanabad, Parbhani and Nanded.

5. Nagpur University is the biggest University having eight districts of Nagpur, Wardha, Chandrapur, Amravati, Buldhana, Yeotmal, Bhandara and Akola.

wrote Seh-Nasr, a prologue to Naurasnama of Ibrahim Adil Shah II. The prose of Zuhuri was of unique type in the existing Persian language then. Abdur-Rahim Khan-e-Khanan tried his best by offering huge fortunes to Zuhuri to induce him to join the court of Akbar, the Great at Delhi, but Mulla Nuruddin Zuhuri, who was a very staunch Shia, did not accept the invitation and offer, and did not go and join the Sunni court of Akbar. It became a prestige issue, and Abul Fazl, who was the Secretary of State of Akbar, the Great, and one of the best Persian prose writers of the time, tried his best to produce ornate prose, a bit superior to that of Zuhuri. But the students and scholars of Persian literature know very well, that Abul Fazl did write the best prose, but in comparison could never equal Zuhuri. Mulla Nuruddin Zuhuri was not only a prose writer, but was one of the best poets of Persian language. He wrote his Saqinama at Ahmednagar. He was not properly rewarded by the King. On getting offended he distributed the royal remuneration amongst the servants of the Hammam and went to Bijapur, where he married the daughter of Malik Qummi, the poet-laureate of Bijapur and lived in peace till the end.

To come back to teaching of Persian in the State of Maharashtra, I would like to point out that there were centres of learning established in the big town of Maharashtra. In Ahmednagar there was a madrasa. Another one was at Junner, Dist. Poona. Junner is the birth place of Shivaji, who was born there in 1627 A.D. and is the founder of Maratha rule in Maharashtra. Aurangabad, Bulapur and Elichpur had their own centres.

Maharashtra was under Muslim rule from the beginning of the 14th century, i.e., from 1298 A.D. when Malik Kafur conquered it for Alauddin Khilji. It continued to be so upto 1707 A.D. when Aurangazeb expired at Ahmednagar. From the beginning of the 18th century till the beginning of the 19th century, it was under Marathas. In 1808 A.D.

Study of Persian Language in Maharashtra in the Present Situation

Prof. Abdul Karim

The state of Maharashtra includes a large portion of the Deccan Plateau. Similarly it covers up a major portion of the Deccan, which is generally referred to in the history and literature of the past. Study of Persian language has started in this state with the advent of Alauddin Khilji and his conquest in 1292 A D. of Deogiri, which at present is Daulatabad in the District of Aurangabad. When the Yadav king refused to pay the agreed annual ransom to Alauddin Khilji, Malik Kafur, his army commander, invaded the State, in 1298A. D , and after a furious battle became victorious. The members of the ruling Yadav dynasty were put to an end and the administration of the State was taken over by Malik Kafur. Khiljis and their army personnel spoke Persian. All the administrative officers spoke Persian. Thus was the birth of Persian in Maharashtra. Persian became the official language of the State.

From the beginning of the 14th Century, Persian language had its full sway over Maharashtra. As a natural consequence Persian literature had its place in the State. Many famous poets, historians and literateurs came to Maharashtra and produced literature here. To mention a few of them, it would suffice to add that twenty three histories in Persian language are written here. Tarikh-e-Ferishta, Burhan-e-Ma'asir, Tarikh-e-Shihabi and Tarikh-e-Sulaimani, etc. are some of the names. Mulla Nuruddin Zuhuri here

ter of Education, Government of West Bengal to reconsider the problems of Persian and other classical languages and their re-constitution at the West Bengal Board of Secondary Examinations. In this connection arrangements are being made to send a deputation consisting of the Calcutta University Heads of the Departments of Persian, Arabic, Hindi, Pali, Sanskrit and others to meet the Minister of Education and to discuss with him the problems of classical languages Persian, Arabic, Pali, Sanskrit in order to re-instate them as compulsory subjects at school level examinations.

Since the study of Persian in West Bengal due to the decision of the West Bengal Board of Secondary Education has become a vexed problem for the students of the linguistic minority group, I suggest that at this seminar (held at Jawaharlal Nehru University) resolutions concerning the problems be adopted and the Union Minister of Education, the Minister of Education of the State and the West Bengal Board of Secondary Education be approached to revise their decision with regard to Persian studies in the state on the line of facilities provided in the neighbouring state of Bihar in order to reinstate Persian and maintain justice to the legitimate claims of a section of people belonging to the linguistic minority group in the state.

(For details of the symposium please see *INDO-IRANICA*, Calcutta, Pahlavi Number, Vol. XXIX. Nos. 1—4, 1976 pp. 119-128).

Following this symposium, a deputation with the above resolutions, on behalf of the Iran Society, called on Shri Mrityunjoy Banerjee, Minister of Education, West Bengal. He was courteous in his talk to have a look into the matter but the result is yet to be known

We are glad to note that in connection with Persian studies in the state of Bihar, the Government of Bihar has taken recently a decision which is encouraging. Extracts of the decision taken by the Govt. of Bihar after a careful consideration of the whole problem and announced by Information and Public Relation Department of the state on 20.11.1976 are reproduced hereunder :

Training

"Similarly the number of seats reserved for training of teachers in Arabic, Persian has been increased from 25 to 50 and not only teachers of Arabic and Persian of general schools but also the teachers of these subjects of Madrasa have been made eligible for receiving this training.

Secondary Schools :

Like Sanskrit, Arabic and Persian have also been made compulsory subjects for classics for teaching in Class X and Class XI. As such a Muslim student will now take Urdu and Persian/Arabic as compulsory subjects for the Matriculation examination.

Madrasas :

The syllabus for teaching in Madrasas relating to Arabic and Persian has been revised and the long-felt demand has been fulfilled providing for teaching of humanities, mathematics and science subjects also."

Since January, 1977, initiatives by the Indo-Persian Academy, Calcutta, have been taken to approach the Minis-

Secondary Education of 1974, such students be allowed to combine Persian with their vernacular in the first languages provided Persian is taught to them from Class VI to Class X and 25 per cent of the marks are allotted to Persian and the rest 75 per cent to the vernacular in view of the fact that Persian is a great cultural heritage of India and many rare gems of human knowledge lie enshrined in it. This symposium is further of the opinion that the same facility be extended to other classical languages to be combined with the vernaculars other than Bengali and English in view of the importance of these classical languages.

III. This symposium feels that in order to check further decline of Persian studies in West Bengal and to revive interest among the people in this respect, the following steps be taken :

(a) The Government of West Bengal be requested to make arrangements for teaching Persian in those schools and colleges where there is demand for it by at least 10 students.

(b) Arrangements for posting teachers of Persian in schools and colleges be made promptly whenever there is any permanent or temporary vacancy.

(g) The Government of West Bengal and India be requested to award scholarships and stipends for the study of Persian and research work in the subject.

V. This symposium requests the Government of West Bengal and India to take steps to safeguard and preserve the old manuscripts and rare books lying in private possessions and libraries as far as practicable so that these important documents may be saved from extinction.

proper attention and the legitimate rights of a linguistic minority group should not be ignored.

In this connection, I would like to mention that the Asutosh Museum of Indian Art, Calcutta University, arranged a Seminar-Workshop on February, 12-15, 1976 on "18th Century India". At the seminar, the Present writer read a paper in which reference to the neglecting attitude of the Government of West Bengal towards the study of Persian at school level was made. In this connection he first made a mention of the above deputation which called on the Chief Minister of West Bengal. He, then, made an appeal to the Chief Minister, to the Education Minister and to the West Bengal Board of Secondary Education to look into the matter and re-instate Persian as a third language at Secondary Board Examinations, so that the grievances of the linguistic minority group may be redressed. But it is a matter of great concern, that no action, in this context, has yet been taken by the authority concerned.

It may also be noted that after a few days, a Symposium on the "Promotion of Persian Studies in West Bengal" was organised by the Iran Society, Calcutta. It continued for three days--from May 7 to 9, 1976. In this symposium, scholars from different states of India participated and presented their papers. The symposium was inaugurated by Shri Siddharta Shankar Ray, (the then) Chief Minister of West Bengal. At the concluding session of the symposium several resolutions were unanimously adopted and were submitted to authorities concerned. Extracts of a few important resolutions are presented here :

I. This symposium recommends to the West Bengal Board of Secondary Education that in order to enable the students having vernaculars other than Bengali and English who have been deprived of opportunity to learn Persian as a third language in accordance with the re-organised pattern of the

It is interesting to note that most of the modern Indian languages like Urdu, Bengali, Hindi, Oriya, Assamese, Punjabi, Gujrati, Marathi, Sindhi, etc. have tremendous Persian influence on them. Those scholars who have made researches on linguistic and philological aspects of these languages are well aware of the fact that Persian has penetrated to the core of the above languages. Some scholars are of the opinion that the impact of Persian on them is such that a scholar cannot be said to be accomplished in these languages without knowing Persian. According to them, knowledge of Persian is a must for research purposes. But it is unfortunate that some of our modern educationists and those who are at the helm of affairs do not give importance to Persian for reasons known to them and their attitude towards the study of Persian is discouraging in spite of their knowing the fact that Persian is a great link to maintain cultural relations with Iran and Afghanistan which are our next door neighbours, and since ancient days we have blood relations and friendly ties with them. The most glaring example of this ignoring attitude is the recent decision taken by the West Bengal Board of Secondary Education which badly affects the study of Persian in West Bengal. If this decision of the Board is acted upon, a section of people belonging to the linguistic minority group will have to suffer on account of their being deprived of their legitimate rights of studying Persian as the third language at the Secondary School Examinations. In this connection it will not be out of place if mention be made of a deputation which, some days back, called on the (former) Chief Minister of West Bengal, Shri Siddharta Shankar Ray and expressed their grievances to him. He was very sympathetic but so far as their grievances were concerned, no action was promised. It seems to be unfortunate that enlightened people sometimes do not realise that the study of a language like Persian, which is very close to Bengali and corelated with Sanskrit, and which has been for centuries, a vital force in building up unity in diversity, should be given

Persian was learnt with great enthusiasm upto the first quarter of the 20th century. Persian literature produced in the 18th century India created an atmosphere favourable to a composit culture and good-will based on unity in diversity as Urdu literature in the 19th century was a force which formed a society blended with communal as well as cultural harmony on all India basis. If the Persian literature of the period is extensively surveyed, a complete history of the Hindu-Muslim composit culture and cultural unity is possible to be devised. It is not wholly correct to say that the fall of the Mughals brought Persian to a standstill and disasterous position. Persian was, no doubt, deprived of the generous patronage extended by the Mughals, yet the progress of Persian continued in the 18th century on the initiatives taken by petty rulers, Subedars, Sub-subedars, Nawwabs, Zamindars, and individvals in provinces. The towns and cities in the provinces like Murshidabad, Azimabad, Allahabad, Lucknow, Sarhind and others were great centres of Persian learning. From the early centuries, the Indian environment for Persian was completely different from that of Iran. When Persian travelled to India, it could not maintain its domestic purity. It was in the process of being Indianised, and with the passage of time, it had to reconcile with Indian environment and climate. The local Indian cultures made a headway impact on Persian and later on the Indianised Persian literature produced in the Indian environment was called Indo-Persian which gave birth to a new style called *Sabk-i-Hindi* or the Indian style of Persian poetry. The local cultural impact on Indo-Persian literature produced in the 18th century was much extensive. If a comprehensive study of the 18th century Indo-Persian literature be taken in hand, an overall panorama of the different aspects of Indian life, including Indian culture, Indian art, Indian trade, Indian daily social and literary activities, techniques, home industries, customs and manners, rites and rituals, glimpses of festivals, etc. may easily be formed.

maintained in Persian, and most of the official and private documents of national importance preserved in national archives, museums and libraries, are in Persian. Under the circumstances, no research on medieval India can be said to be original, reliable and free from lacunas, without going deep into the original sources which are mainly in Persian.

The eminent historians like Ishwari Prasad, Sir Jadunath Sarkar, Dr. Tara Chand and Prof. Mohd. Habib, all were scholars of Persian. In this respect, Sri K. Kapadia, in his review on the book 'Making of a Princely Historian', published in the Sunday Amrita Bazar Patrika, dated January 11, 1976 (P. 10) speaks of Sir Jadunath Sarkar thus :—

> "Sir Jadunath was totally dedicated to the cause of History, ferreting historical truth from original documents and manuscripts, and not merely form translations. His mastery over seven languages, Persian being one of them, helped him to get at the source material which was mainly in Persian and which he felt was the most authentic. His biography on Aurangzeb in five volumes, which was his life's work and a master piece, was based on original Persian manuscripts. To have knowledge of these languages is a valuable lesson for students of history today."

The death of Aurangzeb in 1707 was a turning point in the history of India. Soon after his death, many changes and new developments emerged as a result of the confusion and chaos that prevailed on the political situation of the country. The centre had already grown weak and had no control over the centrifugal forces which were tending to disintegrate the administration and the country. But, as the people were accustomed to old norms and traditions, it was not so easy for the disruptive elements to bring sudden changes in the affairs of the country or in the old pattern of social, cultural and academic life. We, therefore, find that the study of Persian continued for more than a century without being much interrupted. In most of the provinces

Badaon while the latter belonged to Sunām, situated in the vicinity of Patiala. The two great mystic poets, Khwaja Hasan Dehlavi and Amir Khusrau Dehlavi, whose contributions to the development of Persian language and literature are immense, appeared on the scene in succession to the above noted Persian poets of Indian origin in pre-Mughal days. We find the range of Persian literature produced during the pre-Mughal period, so vast that a mere glance over it may not be enough to throw sufficient light on the subject. It demands by itself a separate paper to cover all the aspects of the subject, which is beyond the scope of the present paper.

The Mughal period was a hay-day for Persian literature in India. Babur, Humayun, Kamran Mirza, Jahangir, Dara Shikoh, Aurangzeb and other Mughal princes were themselves great literary figures and they were generous enough to patronise the development of Persian language and litrature. The great Mughal Emperor Akbar, with the consolidation of his power and expansion of his territory, gave impetus to the spread of Persian learning all over India. Under the Mughal patronage the Hindus and the Muslims made joint efforts to strengthen the cause of the development of Persian which made an epoch in the history of learning in India. But soon after the downfall of the Mughals, which is synchronous with the establishment of the British rule in firm footing in India, the development of Persian studies, which was the result of Hindu-Muslim collaboration and unity, received a severe blow, the wound of which could never be healed up. Bengal, which was a nerve-centre of Persian studies ceased to continue Persian as its official language in 1836.

But so far as the importance of Persian studies, in modern India is concerned, there are some vital points to be taken into consideration. Since, for several centuries, Persian had been the court language of India, all official records historical, commercial, economic, industrial, social and cultural were

The Importance of Indo-Persian Literature and the present problems of Persian studies in West Bengal

Prof. ATA KARIM BURKE

The study of Persian in India has a long history behind it. It commences with the arrival of Muslim adventurers on Indian soil. Abul Faraj Runi and Mas'ud bin Sa'd Salmān are considered to be the first two great Persian poets of Indian origin. Their life and works have already been published from Iran Mas'ud Salman is said to have left behind three collections of his poems in Persian, Arabic and Hindi. But his Arabic and Hindi Diwans unfortunately seem to have been lost. Before these two great poets of Indian origin, mention of another Persian poet of Indian origin Abu Abdullah Nokati has also been made in Persian *Tazkerahs* (biographical memoirs), but we have no knowledge about him except that he was a native of Lahore and lived in the time of Sultan Mas'ud of Ghazna. When Delhi was made the capital of Muslim rulers in India, the city of Ghazna lost its former glory and became deserted. Consequently, the dignitaries, the intellectuals and the enlightened class of people migrated from Ghazna to Delhi which was then turned into a big centre of learning. One of the eminent literateurs in those days was Tajuddin, a Persian poet of Indian origin. He was a native of Delhi where he lived during the reign of Sultan Iltutmish. Other two Persian poets of Indian origin, whose records are available, were Shahabuddin, known as Shahab Mihmera and Tuti-e-Sokwanwar Fazlullah 'Amid*. The former was a native of

* For a detailed account of 'Amid, see Prof. Nazir Ahmad's article—"Amid Loiki, A Seventh Century Persian Poet"—*Indo-Iranian Studies*, New Delhi, 1977, pp.1-33. See also Prof. Abidi's article, p. 49.



Prof P N. Khanlari inaugurating the First Conference of All India Persian Teachers.

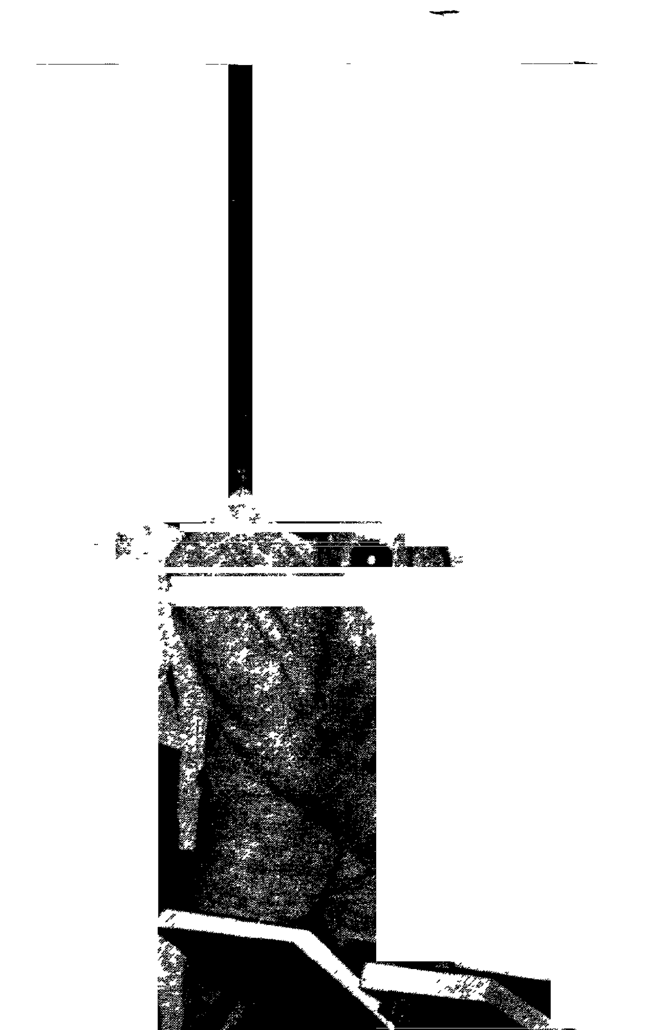

FIRST SUMMER INSTITUTE FOR PERSIAN TEACHERS
MAY 15-JUNE 4.1977. NEW DELHI
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BONYAD E



Mr. Saidi presenting the gift of Persian books to a participant.



A view of the participants with Mr Saidi in the centre



A A. Saidi (extreme right) showing the books published by Bonyad to P. C Chunder (extreme left), Union Minister of Education & Social Welfare




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Prof. P.N. Khanlari (right) arriving to preside over the inaugural function of the Summer Institute for Persian Teachers.

always stood for the supreme cause of universal humanism and brotherhood. What Sa'di has said in *Gulistân* has probably no parallel in the world literature:

Bani adam a'za-e yek ḍirg-and

ke dar āfrinish ze yek jauhar-and

(All human beings are essentially one to me, and they are like different limbs of a single body).

It must be recorded with a sense of pride that India has played a dynamic role in the development of Persian language and literature For about 800 years Persian has been the official language of this country and the majority of the documents pertaining to the medieval India is preserved in this language. Indian writers and poets have produced thousands of books in Persian, and in some fields of Persian literature, for instance, lexicography and grammar, their works command supreme value. Poets like Khusrau, Bedil, Faizi and Ghalib have enriched Persian poetry. We in India have played equal role in the refinement and culture of Persian language.

I am grateful to Professor Khanlari, one of the most distinguished academicians of Iran, and the Director-General of the Iranian Culture Foundation for his interest in this institute. In spite of his heavy engagements, he was kind enough to find time and fly to India to preside over the inaugural function of this institute.

We are particularly grateful to Dr P. C. Chunder, our Union Minister of Education for giving his time and encouragement We consider his presence here not only a token of the good relations between our two countries but also of his personal interest as a historian in the culture and history of our two lands

This is a beginning, I hope, of continued co-operation in the study of language and culture between Iran and India.

Welcome Address

Prof. B.D. Nag Chaudhuri, Vice-Chancellor.

Jawaharlal Nehru University

I have great pleasure to welcome the distinguished scholars and teachers of Persian to the First Summer Institute for Persian Teachers organised by Jawaharlal Nehru University in collaboration with the Iranian Culture Foundation. It is indeed a happy coincidence that the two great centres of learning and research i e. Jawaharlal Nehru University and the Iranian Culture Foundation are collaborating in organising this Institute, the first of its kind to be held in India.

Jawaharlal Nehru University has always attached great significance to the uninhibited and full-fledged growth of all the disciplines. Its School of Languages is one of the first faculties in Indian universities which imparts instructions in all the major languages of Asia, Africa and Europe. Persian forms a very important department of the faculty and the members of this department have evinced keen interest in exploring new means and methods for improving the methods of teaching Persian.

It is a matter of satisfaction that by organising the Summer Institute in Persian, Jawaharlal Nehru University has led the way as it has been trying to do in other disciplines.

Persian language is one of the rich languages of the world. Its cultural influence spreads from the eastern shore of the Mediterranean to the borders of Burma and the farthest points of Uzbekistad and Turkistan in Central Asia. Persian literature and especially Persian poetry vibrates with deep sentiments of love and affection. Persian poets have

cultural ties between our two ancient lands. It is also an invaluable service in strengthening our spiritual ties. Your precious efforts, we must say, are deeply appreciated by us.

I wish you, companions of culture and virtue, success, and hope that our ties, by virtue of our common heritage, will be everlasting.

(May 16, 1977)

were born in India to keep the torch of Persian poetry aflame. On the other hand, as the fame of Sa'di spread to the four corners of the world, his contemporaries, Amir Khusrau and Hasan Dehlavi became deeply inspired by his poetry. The mystic voice of Shah Ne'matullah Vali of Kerman seems to be vibrating with the spiritual appeal of Khwaja Nizāmuddin Auliya of Delhi.

In the present century, when literary research has taken a new turn, Shibli Nomani compiled *Shi'r-ul-'Ajam* in which he made a thorough analysis of Persian poetry carrying as much weight as the research work of any Iranian scholar. It is now widely acknowledged that the style of Indian poetry has as large a share in enriching Persian literature as do the Khurāsāni and the Iraqi style. The distinguished position occupied by Faizi, Bedil, Ghalib, Raja Manohar and Chandarbhan Brahman in the realm of Persian poetry is equal to the esteemed status of Jalāluddin Balkhi, Khaqāni, Sanā'i Ghaznavi. In fact, for many reasons Persian literature is a common bond between us Iranians and you Indians, and a valuable indivisible cultural heritage.

Your learned ancestors have a large and undeniable part in the development and expansion of the Persian language and literature by compiling dictionaries, biographies, histories, literary books, anthologies, by producing worthwhile research works and, eventually, by publishing and printing more than two thousand books in Persian.

During the past millenium, the Persian language has permeated into the Indian culture, to the extent that the knowledge of the Persian language seems to be a pre-requisite for those engaged in scholarly research on Indian language and literature.

The efforts that you distinguished Indians are making in the task of teaching the Persian language are, in fact, blissful means of recognizing the roots of your own language and sharpening the consciousness of the existence of deeply rooted

Message

of

HER IMPERIAL MAJESTY SHAHBANOU FARAH PAHLAVI

Honorary President of Bonyad-e Farhang-e-Iran

I am delighted to learn that the First Summer Institute for Professors and Teachers of the Persian language is to be convened in New Delhi, with the co-operation of Jawaharlal Nehru University and Bonyad-e-Farhang-e-Iran.

The spiritual relations between Iran and the sub-continent of India, and the exchange of ideas and culture between the two nations are widely known. Among the present nations of the world, there are probably few whose spiritual and cultural ties are as all-embracing and as lasting as that of Iran and India. The relationship is probably best described as "extra-historical" and penetrates deeply into the mythologies of the two nations, intermingling them to the point of inseparability.

During the past millenium, the writers and thinkers of both nations have, under the influence of the Persian language, come to produce closely similar works, and the scholars of the two nations have strived jointly to found and raise the exalted edifice of the Persian literature — a timeless literature considered to be one of the most resplendent manifestations of man's talent and genius.

For centuries, the land of India has been a fostering home for the Persian language and literature, and the endeavours of Indian scholars and intellectuals for the growth and development of the Persian language and literature are widely known and acknowledged.

Soon after Firdausi Tusi, the supreme epic poet of Iran passed away, Abul-Faraj Runi and Mas'ud Sa'd Salmān

Editorial

The summer of 1977 will be remembered in the history of Persian studies in India as a golden summer. Two very important steps were taken in this summer to promote the cause of Persian studies in India. For the first time the Persian teachers of the country serving in various universities, colleges and schools attended the First Conference of All India Persian teachers on May 15 and 16, 1977. The conference was inaugurated by Prof. P.N. Khanlari, Diréctor-General, Bonyad-e Farhang-e Iran and was presided by Mr. S.M.H. Burney, formerly Secretary, Ministry of Information and Broadcasting, Govt. of India. The delegates duly approved the Constitution of the Association and elected the Members of the First Executive Committee of the Association.

Secondly the First Summer Institute for the Persian Teachers of India was organised by Jawaharlal Nehru University in collaboration with Bonyad-e Farhang-e Iran, Tehran. The Institute was inaugurated by Dr. P.C. Chunder, Union Minister of Education and Social Welfare, Govt. of India. It was presided by Prof. P.N. Khanlari. The Summer Institute continued for three weeks and was attended by 120 Persian lecturers and teachers from all over the country. Some very eminent Persian scholars like Prof. Jafar Mahjub and Mr. A.A. Saidi from Iran, Prof. S. Hasan Askari, Prof. Syed Hasan and Prof. Nazir Ahmed took very active part in the Summer Institute. A detailed report of both the Summer Institute and the First Conference was published in the previous issue of this journal.

We have dedicated the present issue of the Bayaz to the First Summer Institute for Persian Teachers. Some of the papers presented here deal with the problems of Persian studies in India. It will be seen that the introduction of the 10 + 2 + 3 sys tem has posed a new danger to the study of Persian study at the school level. We earnestly hope that necessary amendment will be made in the new system by the Ministry of Education in order to facilitate the study of Persian in India.

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نگارش دکتر ام هاني
استادعلیگر مسلم یونیورسیتی ، علیگر

مسائل نگاهداشت ماده های تاریخي در ادبیات فارسي

هنر تاریخگوئي مبني برقیمت حروف از روی ترتیب ابجد از دیرباز ، چه در هند ، وچه در ایران جزو ادبیات فارسي بوده است که به منظور نگاهداشت تاریخهای مهم برای نسل آینده از زبان شعراء و ادبای معاصر بکار می‌بردند ، در زمان سلطنت مغلیه در هند این صنف ادبیات فارسی به نقطهٔ عروج رسیده بود و تقدیر آن از طرف پادشاهان و دانشمندان وقت ، مثالي است که تفصیل آن در آتیه خواهد آمد و طبیعي بود که شاعران و ادیبان آن‌دوره به قیمت حروف اینقدر مایل شدند که برای منظور غیر از نگاهداشت مواقع تاریخي هم ، آنرا به کار بردند . درموقعي که خانزمان غزالي مشهدی را از دکن پیش خود دعوت کرده هزار روپیه خرج به او فرستاده بود و به او نوشت :

ای غزالي بحق شاه نجف — که سوی بندگان بي‌چون آی
چونکه بي‌قدربوده‌ای آنجا — سر خود را بگیر و بیرون آی

سرخود ، یعني "غ" حرف اول غزالي که برابر هزار است . و در موقعي که سلطان روم وسیلهٔ سفیر خود بر شاهجهان ایراد گرفته بود که چرا لقب شاه جهان اختیار کرده و حال اینکه پادشاه هند است ، کلیم که شاعردربار شاه جهان بود بدیهه جواب داد :

هند و حهاں ر روی عدد چوں برابر است

شه را حطاب شـاه جهابی مبرهں است

در قرن دهم و یازدهم هجری که دوره شکوفایی شعر فارسی در هند به سمار می‌رود ، شعرا برای هر واقعهٔ مهم ماده تاریخ می‌سرودند تنوعهای لطیفی در اں هنر حاصل شد مانند تاریخهای صوری و معنوی که درالفاظ تاریخ و ماه و ر رور و عیره می‌گفتند و ارحساب آں سال برمی‌آمد ، چنانکه در تاریخ و سال تولد ناسر پادشاه مولانا حسامی گفته بود :

اندر سش محرم راد آں سه مکرم   تاریح مولدش هم آمد "شش محرم"

وقت تولد شاهزاده سلیم حواجه حسں مروی قصیده ای گفت مشتمل برسی ویک شعر که از هر مصرع اول سال تاجگذاری اکبر بادشاه و ازهرمصرع دوم سال ولادت سلیم برمی‌آید . بیت اولش اینست :

لله الحمد ازپی‌جاه وحلال سهریار   گوهرمحد ارمحیط عدل‌آمد درکنار

و دو لک تنکه نقد صله یافت .

در موقع ولادت شاهزاده مراد ، شعوری تربتی موسوم به ابوالقاسم قطعه ای معما آمیر تاریحی گفت که ار آں سال ولادت شاهزاده سلیم و شاهزاده مراد برمی‌آید :

شاها حردم که در معنی می‌سفت   ار بهر دو سهرادهٔ عالم می‌گفت

گردید دو تاریح که یکساں دو گل   "برگلس دولت بصد اقبال‌شکفت"

یعنی اگر به قیمت مصرع آحر که ۹۷۴ باسد یک و دو را علاوه کنیم ۹۷۷ باشد که سال ولادت شاهزاده سلیم است و اگر "یکساں دو" یعنی چهار را بر آں اضافه کنیم سال ولادت ساهزاده مراد برمی‌آید که ۹۷۸ است .

در تاریح وفات کسی که حغتایی سلطاں نام داشت و او درآحر ایام گل فوت شد گفته اند :

سلطاں حغتا بود گل گلشں خوبی   تاگه اجلش سوی عدم راهنموں شد

چوں موسم‌گل‌عزم‌سفرکرداریں باغ   دلهازغمش توبه‌توآغشته‌به‌خوں‌شد

تاریح وی ار بلبل ماتم زده جستم   درناله‌شدوگفت "گل‌ازباغ‌بروں‌شد"

و این نوع ماده های تاریحی که گفتهٔ ساعر معاصر باشد یک مدرک

کتبی زیبا و غیرقابل تکذیب برای مورخین و تذکره نویسهای معاصر وآینده باشد چنانکه در موقع وفات همایون پادشاه قاسم کاهی این قطعه را که متضمن واقعه است سروده :

همـایون پادشـاه آن آفتابی | که فیض شامل او عام افتاد
بنای دولتش چون یافت رفعت | اساس عمرش از انجام افتاد
چو خورشید جهانتاب از بلندی | به پایان در نماز شام افتاد
جهان تاریک شد در چشم مردم | خلل در کار خاص و عام افتاد
پی تاریخ او کاهی رقم زد | "همایون پادشاه از بام افتاد"

ماده تاریخی‌که درمصرع آخرین واقع شده سال وفات همایون پادشاه و کیفیت افتادن او را بروز می‌دهد ولی متأسفانه هیچ یک از آنها درست نیست زیرا که به قول معاصر دیگر "در شهر ربیع الاول سنه ثلث و ستین و تسعمأه دروقتی که از قصر عالی متوجه درجات سفلی بوده اند مؤذن‌شروع در ادای اذان نموده ، به جهت رسم تعظیم کلمم وار تکیه بر عصای تکریم فرموده از قضا ناگاه عصا لغزیده از پا درآمده ــ آن حضرت چون عمر عزیز بسر آمده مانند آسمان کجرفتار در مرکز زمین قرار گرفته . "

یعنی همایون پادشاه چنانکه قاسم کاهی گفت از بام نیفتاده بود بلکه از پله ها پایش لغزید و به زمین آمد ، و نقص سوم آنکه نتیجه افتادن "یعنی مرگ همایون ازین ماده تاریخی به اشاره" یا صراحه برنمی‌آید که همهٔ قصیه ناشی از آنست . ولی مورخین و تذکره نویسها مانند میر علاءالدوله قزوینی ، حسن روملو ، جوهر آفتابچی ، نظام الدین احمد ، ملاعبدالقادر بداونی وابوالفضل‌که جزئیات این واقعه را شخصامی‌دانستند و بعضی از آنها به رأی‌العین دیده بودند بدون تقریظ قطعهٔ مزبور را در آثار خود نقل کرده اندــ البته آخرالذکر اینقدر نوشته :

" این تاریخ یکسال کم است ــ تفاوت یکسال و دو در عبارات تجویز توان کرد نه در وفیات " و شهنشاه جهانگیر که فقط چهارده سال بعد به دنیا آمده بود وقطعا سال وفات پدر بزرگ خود را درست می‌دانست‌درتزک جهانگیری این قطعه را اقتباس کرده ومستشرق معروف پروفسور براون این

قطعه را ستوده که "قطعه فوق‌العاده طبیعی و ساده ومناسب است".

باید اذعان کرد که ازیکطرف این قدردانی و از طرف دیگر این رفتار غافلانه که امروز درست خواندن یک مادهٔ تاریخی و به نتیجه ای رسیدن مترادف کوه کندن و کاه برآوردن است و این هم ممکن است که کوه تماما کنده شود و کاه برنیاید زیرا صورت یک مادهٔ تاریخی یافت می‌شود از بودن دست بدست مردم با سواد و بیسواد از همان زمان که آن ماده بوجود آمده بود تدریجا اینقدر مسخ می‌شود که خواننده بخاطر آن، یک کار تحقیقی طولانی را به عهدهٔ خود می‌گیرد و تا وقتی‌که شواهد دیگر بدست نمی‌آورد ار فهم آن عاجز می‌ماند بدین سببها : اول : احتلاف املاء در زبان فارسی که به اعتبار وزن و دسىور بکسان باشد چنانچه آصفی قهستانی ماده ای تاریخی برای حود یکروز قبل از وفات گفته بود وگویند که در گدرگاه هری بر لوح مزارش نقش است :

سالی که رخ آصفی هفتاد نهاد   هفتاد تمام کرد و از پا افتاد
زین‌مرحله رفت وگشت تاریخ وفات   " پیمود ره بقا بگام هفتاد"

ولی کلمهٔ "پیمود" را می‌توانیم "پیموده" بنویسیم که در نسخهٔ نفائس المآثر اندیا آفس پیدا می‌شود مجموع آن ۹۲۸ باشد و تذکره نویس قریب العهد تقی اوحدی در عرفات العاشقین همین را سنه وفاتش قبول کرده ولی خوشبختانه راجع به سال وفات این شاعر ما یک شهادت دیگر هم داریم که فقط " پیمود" را درست تسلیم کنیم‌که امیر سلطان مورخ دىم قطعهٔ تاریخی برای همین واقعه گفته است :

چون آصفی آن چشم خرد را مردم   درابر اجلَ گشت نهاں چون انجم
پرسید ز من که چون برآمد تاریخ   گفتم "ز برات آمده روز دوم"

اگر چه به اعتبار دستور زبان و وزن شعری ما می‌توانیم که "دوم" را "دویم" بنویسیم ولی قواعد قافیه اجازه نمی‌دهد که "دویم" را با انجم، قافیه کنیم که آن عیب است و به اصطلاح "اقوا" گویند مگر همیشه اتفاق نمی‌افتد که کلمهٔ دوم (یاسوم) در قافیه باشد چنانکه در موقع ارتحال واقعی قاسم کاهی فیضی فیاضی تاریخ گفته است :

افسوس که شد قاسم کاهی ماهی — در گلشن دهر کرده پرافشانی
تاریخ مه و سال وفاتش جستند — گفتم "دویم از ماه ربیع الثانی"

اینجا می‌توانیم که این "دویم" را "دوم" بنویسیم چنانکه در نسخهٔ هفت اقلیم نوشته شده است وفات قاسم کاهی در سال ۹۷۸ واقع شده است اما راست اینست که مرگ کاهی درسال ۹۸۸ روی داده است.

همچنان دربارهٔ وفات حمال دهلوی میرعلاءالدولهقزوینی می‌نویسد "وفاتش در سنه سبع و ثلثین و تسعمأه بوده ــ تاریخش گفته اند :

حسرو هنــد بود و تاریحش — نیربوده‌است "بودخسروهند "=۹۳۷

ومیرعلاءالدوله ماده تاریخ مرگ صبوحی حغتایی‌را چنین‌یافته است :

صبوحي همیشه چو میخوار بود — "صبوحی‌میحوار"تاریخ‌شد = ۹۷۳

عبدالنبی مؤلف تذکره مبخانه ناریخ پایان یافتن اثر خود را چنین معلوم داشته است :

در جهان از حمع ساقی نامه ها — ســاختم میحانــهٔ رندانه ای
کز سواد خط آن آید به چشم — بی تکلف معنی مستانه ای
بسکه جوش بادهٔ معنی دروست — بیت بیت او بود میخانه ای
شیر گیری گر ازو آید برون — بشکند بتهای هر بتخانه ای
عقل آورد از پی تاریخ آن — "باده در میخانهٔ رندانه ای"

همچنین در سال اتمام هفت اقلیم امین احمد راری گفته شده :

این‌نسخه‌که هست همچوفردوس‌نکو — تا مو نشوی درو نه بشکافی مو
گر از تو کسی سؤال تاریخ کند — "تصنیف امین احمد رازی" برگو

این بحث سر دراز دارد و می‌توان ده ها و صدها ماده تاریخ منظوم که هریک را شاعری به مناسبتی سروده شاهد آورد. همین مختصر کافی است.

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دکتر رصیه اکبر
(دانشگاه عثمانیه ـ حیدرآباد)

سعر و ساعران امروز فارسی

می‌دانیم درقرون‌احیر برابرتحول‌های سیاسی ، احتماعی واقتصادی ، نهضت های عظیم علمی و ادبی در تمام جهان روی داده است و این نهضت ها ناچار در دنیای علم وادب فارسی‌نیز تأثیر عمیق نموده ونتایج درخشان به بار آورده است .

بسیاری از نویسندگان وگویندگان این دوره براثر تحول و تحرک اجتماعی‌و روابط نزدیکی ملتها و کشور ها با یکدیگر ، شیوه های تازه و تأثرات و تجربیات نوین را در نوشته های خود جا داده اند ویک دورهٔ تجدد و تازه جوئی بوجود آورده اند .

می‌بینیم دوره حاضر ازلحاظ زندگی‌احتماعی وفرهنگی با قدیم‌خیلی فرق دارد و طرز تفکر و شیوهٔ بیان ساعران امروز ، بدون تردید ، تازگی بی‌سابقه ای را نشان می‌دهد چون ساعر امروز نمی‌تواند به مسائل به محیط احتماعی زمان خود بی‌اعتنا بماند به عبارت دیگر ، برعکس گذشته هاامروز هرکاری احتماعی است ودوام وتأثیر آن به اندیشه وادراک روابط فرهنگی واحتماعی وابسته می‌باشد . تجربهٔ زندگانی عملی به نویسنده کمک می‌کند و شاعری که از شعور احتماعی و از حساسیت شدید بهره مند باشد لازما از افتاده های احتماعی دوران خویش اثر می‌پذیرد و دانسته یا نادانسته آنرا با عواطف درونی خویش می‌آمیزد و در شعر به صورت زیباتر و تمام تر

منعکس می‌کند. از این روست که بیشتر شاعران امروز از دنیائی آشفته و هراس انگیز و مترقی امروز هم حکایت می‌کنند و کیفیات روانی و عاطفی خویش را به پیرایه های نو می‌نمایانند.

شعر امروز فارسی چنان فصاحت و قدرت بیان دارد که در هیچ زمان رسایی بدین وسعت نداشته است سبب اینکه شاعران عصر حاضر از راههای معین و محدود کهنه روی برگردانده اند و در هوای تازه ای دم می‌زنند این است که در نظر شاعران نوپرداز مسئله وزن حسی است ایشان اعتقاد دارند وزن باید تابع فکر شاعر باشد و باید از نو ساخته شود. البته در این راه اقداماتی تازه و مفید نموده اند و از قیود جامد و وزن شعر کهن آزاد شده تسلط بیشتر بر وزن و آهنگ نشان می‌دهند.

دیگر آنکه شاعر امروز بطور انفرادی محض در "باغ سبز تخیل خویش" در غنودگی و آسایش زیست نمی‌کند. وی در روابط مختلف اجتماعی و فرهنگی پرورش می‌یابد، درمسائل جامعهٔ خود شرکت می‌ورزد و براین اعتقادست که شعر از زندگی بوجود می‌آید و باید مسئولیت اجتماعی را نشان بدهد.

اهمیت وارزش شاعران امروز، فکر می‌کنم از همین است که ایشان همراه جامعه و مردم گام برمی‌دارند و کم و زیاد هم نمایندهٔ روح عصر هستند و هم آیینه تمام‌نمای فرهنگ پاسدارحقیقت هنری و انسانی.

نهضت جدیدتر ادبیات ایران از نیمهٔ قرن بیستم آغاز می‌شود. در شعر پنجاه سال اخیر، می‌توان گفت رستاخیزی بوجود آمده است که امتیاز خاص دارد همه شاعران این دوره کم وبیش در آئینه شعر خویش، اندیشه و احساس تنوع عصر خود را انعکاس می‌دهند و فکر های تازه و مضامین نو را به الفاظ و کلمات و تعبیرات نو بیان می‌کنند از این است که می‌گوئیم شعر امروز فارسی در واقع نمایندهٔ عصر خویش و دارای "روح‌شعر" است.

این ادعای نادر نادرپور که می‌گوید:

"من اگر خوبم اگر بد، هرکه هستم و هرچه هستم، شاعر نسل روزگار خویشم" ادعائی باطل نیست.

می‌بینیم‌که همه شاعران نوپرداز به‌اوضاع محیط اجتماعی‌خودبطوری توجه دارند و تأثیرات و تجربیات اجتماعی خود را به کلمات رسا بیان می‌کنند و می‌کوشند جهان هائی تاره درک و تخلیق بکنند .

از طرف دیگر در شعر معاصر فارسی مضامین مانند مرگ اندیشی ، "نومیدی" ، و اندوه تنهایی می‌یابیم . و بعضی از گویندگان نوپرداز این مرگ اندیشی ویک نوع اندوه تنهائی را محور اصلی‌شعر خویش قراردادەاند مثلا شاعری ار اندوه تنهائی گله می‌کند و افسوس می‌خورد که حتی امروز "فروغ گنهی" هم نیست :

همه شب تنهائی وتنهائی و دوری
هیچ سر همرهی و مرد رهی نیست
در حراسات کـه حـانهٔ حافظ
آوخ ، امروز فروغ گنهی نیست

یا فروغ فرخ زاد در وحشت تنهائی فریاد می‌زند :

چون نهالی‌سست می‌لرزد
روحم از سرمای تنهائی
می‌خرد در ظلمت قلبم
وحشت دنیـای تنهائی

این اندوه تنهائی وهراس از ریست و یک حور "انتظارخویش" در شعرنو ، فکر می‌کنم از این جاست که این شاعران نوفکر هدفی معین ندارند و از سرچشمهٔ فرهنگ ملی خود کمی دورتر افتاده اند و در عالم نو هنوز مقام خویش را نیافته اند ــ دیگر آنکه نگاه شاعر امروز و روح حساس وی گویی در حیات ماشینی امروز که ارزش انسان وانسانیت را در حصار خود زندانی نموده است ، دیگر چیزی شایستهٔ دل‌بستگی نمی‌بیندــ در زندگی یکنواخت روزانه مفهومی‌نمی‌یابد ،و چون از جذبه عارفانه دورتر افتاده است ، ناچار ناآشنایی احساس می‌کند ــ به قول کسی ، وی می‌بیند که لحظه هائی بی‌اعتبار زیستن از پی یکدیگر می‌آیند ومی‌گذرند و یکجهان

بی‌بهره است ــ بیشتر فکرشان مثل اینکه از آشفتگی و عدم تمرکز، در صحرائی تاریک و ویرانه دور می‌زند، از "امروز بی‌فردای" خویش فراتر نمی‌رود و آن حوصلهٔ رندانه را ندارد که در مقابل حیات پرهراس و آشفتهٔ امروز ایستادگی بکند و برآن غلبه یابد ــ این است که روح حساس شاعر در جمع هم خود را تنها می‌پندارد و همواره تشنهٔ تسکین می‌باشد و چنین می‌نمایدکه‌مدام بارنجهای روح درستیزه هم می‌باشد وطبعا احساس‌می‌کند که هر سعی و تلاش و کاوش او بی‌حاصل است و انسان از ازل تنهاست و تنها خواهد ماند.

بی‌شک، شعرنوین فارسی‌این واقعیت تلخ زمانه راهم انعکاس می‌دهد و از درد و هراس مرگ روح در بدن زنده حکایت می‌کند که خیال می‌کنم، درواقع این هم یک‌جور اشاره به دردمندی های جامعه می‌باشد ویک نوعی فکر فلسفی را بروز می‌دهد.

اگر دقیق شویم در بسیاری از خواب های پریشان و آشفتهٔ این گویندگان، فکر اجتماعی‌جلوه می‌کند. البته به مناسبت پیچیده تر و مبهم تر شدن رابطه های زندگانی دورهٔ حاضر تصاویر شعر امروز نیزقدری پیچیده تر و مبهم تر شده است و گاهی یک آشفتگی بی‌حاصل ذهنی را هم نشان می‌دهد ــ مع‌هذا، من معتقدم، در شعر امروز فارسی، روی‌هم رفته، باهمه یأس و نومیدی، هراس و سرمای تنهائی، جسته جسته تصویر هائی زنده و روشن و ابداع آمیز این تصویر هاست که از تجربه های روشن فردی و اجتماعی صورت پذیرفته است و واقعیت و معروضیت زندگانی اجتماعی و فرهنگی امروزه را در زبان امروز و اشاره، بطور ساده بیان می‌کند ونیز آرزویی و بشارتی در بطن خود پنهان دارد که ترجمان یک فرهنگ بسیط و آزاد از هر محدودیت زبان و مکان است.

شعر امروز آن شوق و تپش حیات را هم داردکه شاعری به طرز مؤثر اظهار می‌دهد:

هنوز با لب من حرف می‌زنند تاریخ
هنوز در شب من،

خون صبح بیداریست
هنوز در تن من تاب زیستن جاری است

این جریان تاب زیستن، جهانی پر امید و احساس فکری شاعر امروز را بخوبی آشکار می‌کند همین شعلهٔ درخشان و سرزنده است که در بطن بسیاری ازشعر های نو نهفته است وخواننده را متأثر می‌کندو همین تازگی بیان و نوجویی در شعر امروز است که اعتقاد دارم، قسمت عمدهٔ ادبیات فارسی این دوره را تشکیل می‌دهد و آینده زیادتر ار امروز مورد توجه خواهد شد.

تکرار می‌کنم شعر فارسی امرور تنوع فراوان دارد. وباید باورداشت که در شعر تمام شاعران نوپرداز و نوحو، کم وبیش، تصویر های این قرن بیقرار به سلیقهٔ خصوصی‌هریک اظهار می‌یابدو روی هم رفته، تلاش وکاوش سخنوران امرور و صمیمیت ایشان قابل توجه و لائق تحسین است و من اعتقاد دارم که آثار نام آوران ایشان در تاریخ ادب جدید ایران دوام خواهد داشت.

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دکتر شعیب اعظمی
(حامعه ملیه اسلامیه)

"رومی هندی" شرف الدین بوعلی قلندر پانی پتی

شرف‌الدین بوعلی قلندرپانی پتی یکی از مشاهیر صوفیان سدهٔ هفتم وهشتم هحری است. دربارهٔ احوال‌زندگانیش اطلاع زیادی دردست نیست. می‌گویندپدرش فحرالدین‌ازعراق بههند آمد، ودرحلقهٔ مریدان‌بهاء‌الدین زکریای ملتانی داخل‌شد. مادر وی بی‌بی‌جمال خواهر مولانا سیدنعمت‌الله همدانی‌بود. بوعلی‌درسال ششصد وپنج هجری بهدیار پانی‌پت پابه‌عرصهٔ جهان گذاشت. در اوایل جوانی علوم متداوله را فرا گرفت و درحوزه شیخ شرف طعمه هم درس خواند. بعدا در دهلی نزدیک قطب منار بهکار درس دادن مشغول گشت و در همان اوان برعهدهٔ فتوی نویسی‌هم‌منصوب گشت. دیری نپایید که عده ای از علمای دهلی معترض وی شدندوپیشاپیش آنان مولانا سراج الدین و امیرعلی بودند. اگرچه فضلای آن عصر مانند مولانا قطب الدین مکی، مولانا وجیه الدین پایلی، قاضی ظهورالدین بخاری، قاضی حمیدالدین، مولانا، فخرالدین ناقله، مولاناصدرالدین، مولانا ناصرالدین، مولانااحمد بخاری، مولانا نجیب‌الدین‌سمرقندی، وی را محترم می‌داشتند ولی‌بوعلی راازسخن‌چینان ملالت پدید آمد واو کارمدرسی وفتوی نویسی را خیر باد گفته به تصوف گرایید، و بعد از ریاضت و مجاهده شدید عزلت گزین شد. عبدالحق محدث دهلوی در

"شرف الدين پانی پتی او را بوعلی قلندر نیز گویند. از مشاهیر مجاذیب اولیاست. گویند که در اوایل حال تحصیل علم کرد و در طریقت مجاهده و سلوک ریاضت نمود و در آخر مجذوب شد. کتابها در آب انداخت."

امین رازی در هفت اقلیم چنین می‌نویسد:

"آخرکارش به جایی رسیدکه همیشه مستغرق بودی وسخن نگفتی واگر گوشه چشمی به‌کسی انداختی، کسی‌را طاقت آن نبودی بلکه‌مبهوت شدی و خاکستر شدی.

شرف ز عشق تو گشت آن قلندر سرمست

که جمله مدعیان از مهابتش مردند."

گذشته از این جذب و سلوک، بوعلی نسبت ارادت به خواجه قطب الدین بختیار کاکی و نیز به شیخ نظام الدین اولیا هم داشته است. بعضی از تذکره نویسان نوشته اند که بوعلی مرید شیخ‌جلال‌الدین تبریزی هم بوده است، شمس الدین تبریزی را دیده و ازین هردو، خرقه خلافت هم یافته است. این روایت درست نیست زیرا او از هند به دیگر جاهاسفر نکرده است.

سلاطین و فرمانروایان آنزمان نیز معتقد وی بودند. جلال‌الدین خلجی، علاءالدین خلجی، سلطان غیاث الدین تغلقشاه از ارشادات و رشحات بوعلی فیض یافته اند. بوعلی غیاث الدین تغلق را دوست داشت و اگرچه وی شاعر درباری و مداح نبوده در توصیف غیاث الدین تغلق قصیده ای غرا سروده است.

بوعلی تقریبا یکصد وبیست سال عمر کرد، و سیزده رمضان المبارک هفتصد و بیست و چهارم هجری چشم از جهان بربست. در سال ششصد و نود و پنج عمارتی برای خوابگاه ابدیش برآورد و درهمانجا آسود.

در خور یادآوری است که بوعلی فقط یک مجذوب و صوفی و قلندر سرمست نبود بلکه یک نویسنده و شاعر توانا هم بود. در نثر مکتوباتی به نام اختیارالدین و حکمنامه شرف الدین دارد به قول عبدالحق‌دهلوی

این مکتوبات "به زبان عشق و محبت مشتمل بر معارف حقایق توحید، ترک دنیا وطلب آخرت ومحبت مولی است ولی ظاهر آنستکه از مخترعات عوام است."

بوعلی در سرودن قصیده و غزل، مثنوی، قطعه و رباعی توانا بوده و در مقام مفاخرت اشعار خود را از سروده های نظامی و خاقانی برتر شمرده است:

شرف در پرده رویت کلام قدس آورده
نه چون نظم نظامی دان نه چون اشعار خاقانی،

از شعرای مقدم تقلید و بر آن کار فخر کرده است:

جمال و ساوجی و من برادریم بهم　　همانقدر که بود جامگی مناسب برد
کردم متابعت به ظهیرآنکه گفت او　　شرح غم تولذت شادی به جان دهد

بوعلی اگرچه در هند متولد شد ولی بر خراسانی بودن تفاخرمی کرد. و افسوس می خورد که چرا هندی است.

از آثار بوعلی دو مثنوی ویک کلیات باقیمانده است. مثنویاتش یکی "کنزالاسرار" و دیگر "رساله عشقیه" است. کنز دارای حکایات منظوم و رساله عشقیه دارای سیصد وشصت ودو بیت و کلیاتش دارای هزار وهفتصد بیت ازقصیده، غزل، رباعی و قطعه است. صاحب نزهه الخواطر موضوع این مثنوی را اینطور قرار داده است:

"درویشی چیست، نفس کشتن، طلسم هستی شکستن، ترک از غیر گرفتن از خود رستن و به دوست پیوستن و درآتش محبت سوختن وخاکستر شدن."

در حقیقت محتویاتش مشتمل است بر افکار علوم عقلی و نقلی که در حلقه صوفیان عالم اسلام متداول بود. در این مثنویات، عشق الهی، مردان خدا، صوفی، زاهد عارف. فقر و فاقه، قناعت، یاد خدا، مسکینی، تواضع، ایثار، مجاهده، ریاضت، زهد و تقوی، حرص و هوس، شاه و گدا، حلال و حرام بطور کلی همه مسایلی که به نزد صوفیان و علما بطوراصطلاح بکار آمده است، از زبان بوعلی قلندر پانی پتی شرح و بیان شده است.

خود هر سؤال را جواب داده است. گذشته از احادیث و قرآن احوال‌عرفا و صلحا، اناالحق منصور، بایزید بسطامی، بوعلی مسلک وحده الوجود را روشن ساخته است و به صورتی با جلال الدین مولوی هم آوار شده است و از آن همه جذب و مستی، شور و طوفان، همهمه و تأثر وجدانی که درشعر مولوی یافته و دیده می‌شود در شعر بوعلی قلندر پانی پتی سیر اثری دیده می‌شود.

چون‌کلام قلندری‌رامطالعه‌می‌کنیم وخاصه ابیات مثنوی را می‌خوانیم بیشتر موضوعات به عبارت دیگر مثنوی بوعلی از افکار مولوی سخت متأثر است حتی‌بعضی از ابیاتش، ازآن مولوی است. برخی‌حکایتها وداستانهای عبرت انگیز مثنوی مانند داستان ماهی وگل، داستان الماس و پسرمالدار، داستان استاد و شاگرداحول، و داستان شبلی، محقق نصیرالدین‌طوسی و افضل، حکایت مرد جاهل در محفل دانایان حکایت دو نابینا، حکایت چهار رفیق که سبویی یافتند، و حکایت شاعر پیر بوالهوس وحکایت شیخ ساده لوح و مریدان و غیره، از دفتر بوعلی اقتباس شده است.

علاوه ازین داستانها که مماثلت با حکایتهای مثنوی معنوی دارد در مثنوی بوعلی عنوانات مانند حکمت عارفان، عشق و عاشق، ایمان کامل، ایمان تقلیدی، ظاهر و باطن، استدلالیان، احوال جهان در بیان خاصان و عامیان، ذات باری، علم الیقین، عین‌الیقین، حق‌الیقین، در بیان حقیقت ذات حق، شکوه دنیا، آزادی، خودشناسی و مانند این بسیاربیان دارد. اگر در بررسی این مثنویات غور و فکر بکنیم حتما سیر در اوراق مثنوی مولوی را احساس می‌کنیم.

حالا جسته جسته اشعار مثنوی بوعلی را ببینیم که در آن کدام موضوع با اشعار مثنوی مولوی مماثلت دارد. مولوی در باره عشق هرچه گفته است بیشتر فارسی دانان می‌دانند. او عشق را جالینوس و افلاطون گفته و طبیب جمله علتها فرموده است. در نظر بوعلی هم عشق بی‌همتا، دایم و قایم است:

عسق سور اگر باشد در جهان		هیچ شیء از وی نمی یابد امان
عسق اصطرلاب آمد در جهان		او خبر دارد ز خورشید نهان
حیست اسرار نهان‌عسقست وبس		کی سناسد عشق را هر بوالهوس
عسق خون مستی کند ای هوسیار		صدهزاران می‌کشد در پای دار
این همه سور و سار و تب و تاب زندگی‌وکاینات مدیون عشق است:
دل ز سار عسق با دلبر رسد		عشق کو با جامه هستی درد
عسق کو بی بال و پر طیران کند		عسق کو در لامکان جولان کند
عسق کو با تاج سلطانی دهد		عسق کو ملک سلیمانی دهد
عسق کو با جسم دل بینا کند		عشق کو با سینه پر سودا کند
عسق کو با عقل را زایل کند		عشق کو با عقل را جاهل کند
عسق کو با جام مدهوسی دهد		عسق باید با فراموشی دهد
کسکان عشق را جان دگر		هر زمان از غیب احسان دگر
جای دیگر می‌سراید:
عاسقان در برده صد پرده اند		ذات حق را عارفان حق کرده اند
عاسقان مستند از جام الست		هیچ ناید در نظر بالا و پست
غیر حق هرگز نبینند در وجود		هرچه‌هست‌ازحق‌بس‌داندنیست‌بود
عاشقان چون نام حق را بشنوند		دین و دنیا هردو را برهم زنند
به گفته بوعلی عاشقان بحز دوست خبری نمی‌بینند ونمی‌خواهند:
عاسقان را جز هدایت کار نیست		ذوق شان جزشربت دیدار نیست
مست حق را با قلاوزی چه کار		مهر را با پیرهن دوری چه کار

مست حق عاشقی حقیقی است و هرکه عشق را فهمید به او رسید و چون آنجا رسید چیزی دگر شد:
گر کسی کو با خدا یک رنگ شد		وصف او از ملک روم و زنگ شد
معنی یک رنگی آمد ذوق حق		بنده را آرام آرد ذوق حق
او به رنگ صاحبی و مال و جاه		ما به رنگ بندگی اندر پناه
او به رنگ صاحبی دارد خبر		بنده را از بندگی باشد خبر
همین عاشقان مردان خدا می‌شوند که از دنیا و مافیها بی‌خبر و در یاد او

فنا می‌شوند و به‌مرتبه اعلی می‌رسد :

رسم مردان خدا دانی که چیست | فارغ اند ارقید های مرگ وزیست
یک نفس بی یاد او نگذاشتند | خوش علم بر به فلک افراشتند
یاد حق مردان حق را زیور است | چشمشان‌خوش‌خفته وبرگوهراست

بوعلی یاد خدا را سرمایه جاودان گفته است :

چون دل تو مایل یاد خداست | آن خدای پاک از تو کی‌جداست
یاد او سیاد عمر جاودان | یـاد او سرمایه صاحبـدلان
یاد او درد دو عالم را دواست | یاد او هر گم شده را رهنماست

مولوی پای استدلالیان را چوبین و بی‌تمکین گفته است بوعلی هم دراین باره سروده است :

اهــل برهانند اسدلالـیــان | آنچه ظاهر هست باطن همچنان
از دلیل عقل اثبات آورند | هیچ باديده خيالی می‌نهند
نیست تمکین اهل استدلال را | همچو ساح عرعری از آن رجا
پس مدلل کی کند حق‌را درست | از دلیلش پاک باشد حق نخست

مولوی فرموده است مرد باید دست خود را در دست کسی دهد که‌رهنموی او کند . مردم ، دیو و جن به ظاهر یکسان‌هستند وایشان را شناختن کار هر بوالفضول نیست . فقط مردان خدا آگاه ازین دیوی و ددی‌اند منافق کار بوزینه می‌کند و مرد مؤمن عشق احد پیشش دارد . کار مردان روشنی و گرمی و کار دونان حیله وبی شرمی است . بوعلی می‌گوید :

کی کند سالوس هاں مرد خدا | با خدا باشد همیشه بی خدا
کار پاکان با دغل سازان مسنج | گر بسنجی رنج بینی گنج گنج
سر ایشان را کجا داند کسی | واقف از اسرار نبود هرکسی

نزدیک مولوی یاد خدا عالی ترین عبادت است و عارف را به مرتبه اعلی می‌رساند . بوعلی نیز یاد خدا را لازم می‌شمارد :

در دل بنده چو حق پرتو فگند | خار هجرش را ز پای دل بکند
همچو قطره کو به دریا اوفتاد | عین دریاگشت وصلش دست داد
گر که شد قطره به دریا آشنا | بعد از این تفریق می‌باید ترا

زنگ دل از صیقل رو پاک کن — سینه با تیغ محبت چاک کن
اسم ذات اوچوبردل نقش بست — سکهٔ ضرب محبت خوش نشست
گشت چون هرنفس، نقش لااله — غیر نقش الله را ای دل مخواه

برای علم لدنی دیده بینا باید داشت. مولوی آیت قرآنی ماراع البصر را شاهد آورده:

گفت پیغمبر که ما راغ البصر — فهم کن در مغز معنی ای پسر
عارفان آرند دلیل مصطفی — گفت ما زاغ البصر و ما طغی
ذات حق با تست نی از تو جدا — خویش را دریاب کردم یک ندا

بوعلی یار حقیقی را چه در جزء و چه در کل هرجا می‌بیند:

یار را می‌بین تو در هرآینه — سوز و ساز اوست در هر طنطنه
هرچه بینی‌درحقیقت‌جملهاوست — شمع و گل، پروانه وبلبل اروست
هرچه آید در نظر از جزء و کل — بوم و صحرا بلبل و بستان و گل
مرغ و ماهی مار و مور و خیر و شر — چشمه حیوان و باران، برق و بر
هرچه باشد آب وآتش باد وخاک — جمله را مخلوق کرد از صنع پاک
گوهر جان مطلع انوار اوست — معدن دل مخزن اسرار اوست

بوعلی آرزو داشت که در دریای هو غرق شود، و وجود خود را دردریای عدم گم کند.

کی بود علم الهی سکر و صحو — علم حق اینجا بود دریای محو
تا نگردی قطره در دریای هو — در وحدت را نیابی هیچ رو
صوفیان غرقند در دریای هو — نیست زاهد خشک را هیچ آبرو

مولوی اززبان‌طوطی‌مطالبی حکمت آمیز گفته. در مثنوی بوعلی ذکرطوطی به عنوان دیگرآمده است. این‌جا هم طوطی اهمیتی دارد:

این‌جهان‌طوطی صفت باشد تمام — اخذحرف وصوت دارندخلق عام
طوطی آموخته گوید سخن — او چه داند سر ها علم لدن
طوطیان باشند از ادراک دور — طبع ایشان می بود دیشان نفور
قال ایشان سر بسر ابتر بود — حال شان از گاو و خر کمتر بود
گفتگو داریم ما طوطی صفت — ما نمی‌دانیم سر معرفت

طوطیان خوانند پیش مرد و زن　　　کار اساست فهمیدن سخن
طوطیان را از معانی چه خبر　　　در کلام ایشان نمی‌باشد اثر

سا اوقات بیشتر کلمه ها و واژه های مولوی در مثنوی بوعلی به کار رفته و گاهی یک بیت عینا نقل شده‌است. مولوی گفته است این‌جهان کوهست و فعل ما ندا، بوعلی همین مطالب را به گونه دیگر سروده است:

پس‌نیکویی‌مختار هر فعلی که هست　　　نیک‌کردی‌این‌جهان رامند وبست

مولوی عطار و سنایی را پیشرو خود خوانده است. بوعلی نیز عطار را محرم و رهبر خود می‌دانسته است. او اسرار حقیقت را ازعطارآموخته است:

سر محفی آنچه بود عطار گفت　　　نیست ما را زهره گفت و شنفت
اوست سلطان حقیقت در جهان　　　سر های دو جهان کرده عیان
نفع بخش است درجهان‌اشعاراو　　　سودمند است مرد را گفتار او
گفته اند بس بی بیان اسرار را　　　نه بدین شیوه که گفت عطار را

این همه و صدها بیت دیگر دلیل روشنی است که بوعلی از اسم و افکار مولوی و مثنوی به نوعی آگهی داشت، بهره‌ور بود ولی چیزی که شگفت آور است اینست که از قرن هفتم تا هشتم هجری آثار و ملفوظات مانند فوائد الفؤاد، سیرالاولیا و خیرالمجالس از افکار و ابیات مولوی خالیست. در سیرالاولیا صد ها شعر خواجو، همام، خسرو و سعدی دیده می‌شود ولی از اشعار مولوی یک بیت هم نیست.

می‌توان گفت که بوعلی یک سخنور کامل بود با قریحه ای خوش و استعداد تمام. همان طنطنه و گرمجوشی که در اشعار جلال‌الدین‌مولویست کما بیش در شعر بوعلی قلندر پانی پتی هم وجود دارد. ذکر این چند بیت برای گفته دلیلی دیگر است:

گرشبی دست‌دهد وصل تو ازغایت عشق
تا قیامت نشود صبح دمیدن ندهم
گر برای سر کوی تو رسد دست رسی
عرش را بر سر کوی تو رسیدن ندهم

هدیه روی تو گر ملک دو عالم ــدهند

یعلم الله کــه سر موی تو دیدن ىدهم

گر ــه دام دل من اوفىد آں عىقــا ىاز

گر چه صد حمله کند ىار پریدں ىدهم

مجتبی انصاری
استاد فارسی تی .ان .تی .کالج

ملا ناظم هروی ، در تذکره

برخی ازپادشاهان صفوی سخن شناس بودند و قدر سخنوران‌وشاعران را می‌شناختند .ازسخنوران این دوره که تعدادشان بسیار است ، صائب ، وحشی ، کلیم ، عرفی ، هاتف ، فصیحی ، واله هروی ، ناظم هروی و میرزاجلال‌اسیر وغیرهم نغمه های خوش آیند سروده اند . بعضی از اینها متقدمین را پیروی‌کردند و سعی نمودند که طرز قدیم را تازه کنند . این نکته قابل یادکردن است که‌آنجانکه بیشتراهل‌ادب می‌پندارند سبکی‌که به نام سبک هندی معروف شده سرتاسر از عبارت های پیچ در پیچ ، معانی آفرینی و اغراق انباشته نیست بلکه در آن مضامین لطیف و کارآمد نیز وجود دارد واین مضامین نشانه هنرآفرینی و باریکاندیشی و نکته سنجی آن شاعران باکمال‌است .

یکی از مسائل مهم ادبی دورهٔ صفویه مسألهٔ توسع و ترویج زبان و ادب فارسی بیرون از سرزمین ایران ، و مخصوصا در کشور هندوستان‌است . چنانکه ما می‌دانیم زبان فارسی با زبان قدیم هندوستان یعنی سانسکریت رشته پیونددارد ــ عقاید وداستانهای قدیم‌این‌هردوکشور نیز متشابه‌اند .

دورهٔ حیات ناظم هروی تقریبا از اوایل سده یازدهم هجری‌شروع شده تا آخر همین قرن دوام یافته است .حقیقت این است‌که ناظم هروی درطول زندگانی‌خود زمان سه تن ازشاهان صفویه یعنی شاه عباس بزرگ

شاه صفی و شاه عباس ثانی را درک کرده است گفتنی است که اگرچه ناظم به شاهان صفوی نزدیک نبوده اما اوشاعر دربار عباس قلی‌خان شاملو بود که از طرف شاهان صفویه بیگلر بیگ هرات بود، همچنین در مدح حسن خان شاملوکهاز طرف شاهان صفویه حاکم خراسان بود قصیده ها پرداخت. چنانکه در مجمع الفصحا نوشته است:

"مداح حسن خان شاملو حاکم خراسان بود. از جانب یکی ازشاهان صفوی اکثر مقاطع و غزلها بلکه اکثر غزلیات در تعاریف خان مسطوراست"

حسن خان شاملو دلدادهٔ شعر فارسی بود و خودش هم شعر می‌گفت ــ طاهر نصر آبادی در تذکرهٔ خود نوشته است که او دیوانی مشتمل بر سه هزار بیت به یادگار گذاشته است.

نام و نام خانوادگی شاعر: بیشتر تذکره نگاران این شاعر را بنام ملاناظم هروی ذکر کرده اند. طاهر نصر آبادی که معاصر این شاعربوده، درتذکرهٔ خود نامش را ملا ناظم هرایی نوشته اما خود ناظم در دو قصیده خویش را "علی‌رضا" نامیده و گفته است:

در آغاز فطرت در آوان مبداء — علی بود نامم رضا بود کارم

خوگشتم ملقب به‌ناظم یقین‌شد — که دادند درملک نظم اختیارم

از این دو شعر معلوم می‌شود که نام اصلی شاعر "علی‌رضا" بود ولی بعد از آنکه شهرت و مقبولیت او زیاد گردید ناظم‌تخلص یافت.

تاریخ تولد و مولدش: تاریخ تولد ملاناظم در هیچ تذکره بدست نمی‌آید. خودش به این نکته اشاره نکرده است. اما چنانکه برخی‌نوشته‌اند درسال ۱۰۷۶ شصت ساله بوده بنابراین به‌احتمال قوی در ۱۰۱۶ به دنیا آمده‌است.

مولدش هرات واقع در خراسان قدیم بوده که امروز از افغانستان است. خود مکرر در اشعارش از مولدش نام برده است. ودریکی ازاشعارش نسبتش را به خراسان چنین بیان کرده است:

بوددیوان‌فصاحت‌به‌دومصرع محتاج — طالب‌ازآمل‌وناظم‌زخراسان‌برخاست

در مثنوی "یوسف زلیخا" که از تصانیف اوست نگهبانی خراسان را

بدین بیان آرزو نموده است :

بەدوراین‌چنین فرخنده شاهی　　که‌عشرت داشت هرسو برنگاهی
هرات کامرانی را نگهدار　　خراسان بزرگی را نگهدار

جای دیگر در ضمن یکی از قصائدش ادعا می‌کند که مولدش خراسان از وجود او گنجینهٔ انفاس مسیحا شده ولی مردمان قدرش را نمی‌شناسند .

آموزش و تربیت و استاد ناظم : اطلاعات دربارهٔ آموزش و تربیت ابتدائی ناظم هروی نایاب است . قرین قیاس است که تعلیم وتربیت این شاعر در همان ابلاغ هرات شده باشد ــ البته در فن شاعری استاد اوشاعر معروف هرات میرزا فصیحی شاعر درباری حسن خان شاملو در خراسان بود و بعد از آن شاعر و مصاحب درباری شاه عباس بزرگ صفوی نامزد شد ــ مؤلفین "مجمع النفائس" ، "مخزن الغرائب" ، "خلاصه الکلام" و "نشتر عشق" متفق‌القولند که درفن شاعری میرزا فصیحی استاد ناظم بود .اوبه استادش ارادت و اخلاص حقیقی داشت و از جدائیش سخت غمگین بود . گفته است :

جام دیدار فصیحی داشت ناظم تشنه ای
کز دلم هجران چندین ساله را آواره کرد

این همان فصیحی هروی است که سه شاگردش درویش حسین‌واله هروی ، ملاناظم هروی ومیرزا جلال اسیر شهرت یافتند . اوآرزومند بود که به هند سفر کند . مراد نیافت . اما نسخه ای از دیوانش را به اگره فرستاد .

میرزااسکندر بیگ درعالم آرای عباسی نوشته است که درسال ١٠٢١هـ چون شاه عباس بزرگ به هرات وارد شد فصیحی را طلب نمود . نواخت و شاعردرباری خودمقررکرد و صاحب آتشکده می‌نویسد که فصیحی درخطاطی نیز چیره دست بود . طبق قول طاهر نصرآبادی دیوانی‌مشتمل‌برشش‌هزار بیت به یادگار گذاشت . وفاتش به‌گفته درویش حسین واله هروی در١٠٤٦ اتفاق افتاد .

مگو فصیحی آزاده سوی جنت شد

رشته و تعلق ناظم به عباس قلی‌خان

از مطالعهٔ تذکره ها واضح می‌گردد که اولین مربی و سرپرست ناظم عباس قلی خان شاملو بود که از طرف شاهان صفویه بیگلر بیگ هرات بود. او شاعر را زیر حمایت خود گرفت و پیوسته او را به خلعت و نعمت خوشدل می‌ساخت.

واله داغستانی در تذکرهٔ ریاض الشعرا نوشته است:

در خدمت عباس قلی خان شاملو که در زمان شاه سلیمان مغفور بیگلر بیگی به استقلال هرات بود بسر برد برد و خان مزبور مراعات نسبت به وی فرمود و مثنوی یوسف و زلیخا را بفرمودهٔ این خان والا شأن گفته و داد سخنوری در آن داده در مدت چهارده سال به اتمام رسانیده است. و به قول طاهر نصرآبادی در خدمت عالیجاه عباس قلی‌خان اعتبار عظیم داشت چنانکه در یوسف و زلیخا مدح مشارالیه در نهایت قدرت کرده.

در مثنوی یوسف و زلیخا نام بابی مفصل درتمجید وتحسین عباس قلی‌خان نوشته وخلوص عقیدت خودرا نسبت بهاظهارداشته وسبب تألیف این مثنوی را بیان کرده است.

به تحت شاملو عباس خانست　　　که چون دولت مقدس دودمانست
نمی‌ترسم بگویم هرچه باشد　　　کم ازشاهست وبیش از هرچه باشد

بازهم می‌گوید که چون عباس قلی‌خان شاملو مرا از جام سخن مست دریافت به طرف من نگاه انداخته فرمودکه ای‌مداح من اشعارت درخشنده، غزلت زیباترین، قصیده های تو برای احباب بزم چراغ هدایت است. تو شاه اقلیم سخنی، پس نمی‌دانم چرا تا حالا مثنوی نسروده ای. زنهار نخواه که گلت در غنچه و باده ات در خم بماند.

چرا در مثنوی فکرت رسا نیست　　　نمی‌دانم چرا باشد چرا نیست
نخواهیمت که باشی بی‌ترنم　　　گلت در غنچه باشد باده در خم

اما عذر پیش کرد که این‌مثنوی قبلا هم منظوم گردیده‌است سخن گفته را باز گفتن زیبا نیست. عباس قلی خان پاسخ داد که همه راههای جهان مسلوک مردمان است پس اگرکسی به راهی‌که دیگران رفته اند بگذرد

حطا سمی‌توان گرفت پس قصه یوسف و رلیخا ر. ار سر سو منظوم کنی . ناطم پدیرفت . گفته است :

کمر بستم به تحصیل رصایش   ربان دادم سه ترتیب دعایش
الهی تا ر یوسف وز زلیخا   کنند آرایش معنی و استا
سه مصر سخت فرمانش روان باد   که فرمانم سه این نطم روان داد

مؤلف حلاصه الکلام نوشته است که‌ناطم این مثنوی را در ظرف چهارده سال تمام کرد .

مؤلف ىشىرعشق هم همىں طور سیان کرده‌که درعرصهٔ چهارده سال ، سه یک هرار و هفتاد و دو به اتمام رسانیده ولی ناطم تاریخ آغاز و انحام این مثنوی را چنین سیان کرده است :

رهحرت در هزار و پىحه وهشت   رمولودش سخن‌حوش دودمان‌گشت
نگارش زان دریں فرصت فروغست   که سال چارده سن بلوغست

دوران پیری ناظم

ار مصموں اشعاری که در دوران پیری سروده چنیں سرمی‌آید که او در حزان عمر عرلت نشینی و گوشه گیری احتیار کرد و ار شهرت و نام دوری می‌حست . گفته است :

ناظم ار سں مست دوق گوشه گیری گشته ام
هر دم از خود تا به خلوت‌گاه عنقا می‌روم

در پیری کم رور و ناتوان شده بود و نیروی راه رفتن نداشت .

محمورم و سوی باده نتوانم رفت   مشتاقم و ره اراده نتوانم رفت
پیری نه صعیفی‌ام چنان‌گشته سوار   کر خاطر کس پیاده نتوانم رفت

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تکرار دوا کم نکند ضعف بدن را   بسیار مزن بخیه قبا کهنهٔ تن را

درچنیں وقت همه هوسها و تمنیات شاعر نابود و تمام تعلقات‌معدوم شده بود می‌خواست که مثل موران قانع و صابر بماند نه مانند حضرت

سلیمان صاحب سر و سامان باشد :
پیری از ما برد رنگ خواهش دیو هوس
ملحی از ما رفته چون گل در شکر افتاده ام

* * *

چنین از ضعیفی بساط غرور اگر مورگردی سلیمان مباش

فی‌الجمله در همین عوالم ضعیفی و ناتوانی ناظم هروی در سنه ۱۰۸۱ هـ از این جهان فانی به جهان جاودانی شتافت.

دکتر متین احمد صبا
(دانشگاه بهار مظفر پور)

میرزا معزالدین فطرت موسوی

قبل ازاینکه بترجمه احوال و شرح زندگی فطرت بپردازیم متذکرمی شویم شخصیت این شاعرنامور و معروف عهد اورنگ زیب (۱۱۱۷ — ۱۰۶۸ هـ) مانند اغلب رجال مشرق زمین در پرده خفا بود بنا بر این برای کسانی که بعد از تقریبا " سه قرن به مطالعه و تحقیق در بارهٔ او بپردازند مشکل است که به واقعیت پی ببرند. تذکره نگاران ایران و هند دربارهٔ فطرت مانند بیشتر شعرا و معاریف دیگر جز عباراتی در توصیف و تعریف صاحب ترجمه و اشعار چیزی ننوشته‌اند و این امر کار ما را مشکل تر ساخته است.

اسم شاعرمابه تصریح تمام تذکره‌نویسان میرزامعزالدین محمد و تخلص او فطرت است و گاهی معز و موسوی هم تخلص می‌کرد. اصلش از ایران و یکی ازخانواده‌های سادات موسوی قم بود، و محقق اینست که ازاولاد امام موسی کاظم بود چنانکه در قصیده‌ای که در توصیف امام رضا گفته این بیت را سروده است:

برای هر کف خاکی ز آستانهٔ تو
که هست بامن‌شان ربط جسمی و جانی

فطرت پسر مرزا فخرالدین فخرا از خانوادهٔ سادات موسوی قم و صبیه زادهٔ سید السادات میر محمد زمان مشهدی بود که طبق تحریر مآثر الامرا و تذکره نصرآبادی سرآمد علمای آن مکان فیض نشان بود.

دربارهٔ زادگاه فطرت تنها کسی که به توضیح پرداخته میر وزیر علی عبرتی است که در ریاض الافکار درذکر فطرت نوشته است که "مولدحمیدماش ولایت قم است (ورق ۹۲) تذکره نویسان مانند آزادبلگرامی، سراج الدین علی

خان آرزو و عبرهم او را از خانواده سادات موسوی قم محسوب می‌گردانند، اما همعصرانش مانند افصل سرخوش و محمد بقا راجع به زادگاه و خانواده‌اش خاموش‌اند. حسن عسکری بلگرامی، شمس‌الله قادری و برخی دیگر او را مشهدی گفته‌اند، فطرتاً نیز ضمن قصیده‌ای خود را به مشهد منسوب می‌کند چنانکه می‌گوید:

مرا که مشهدیم خاک آن دیار بس است

عقیق از یمنی لعل از بدخشانی

بست باین خیال نویسنده مخزن‌الغرائب چنین اظهار داشته است:
" چون والده‌اش دختر میر محمد زمان مشهدی بوده او باین سبب در مشهد مقدس سکونت اختیار نموده بود از آن جهت مشهدی مشهور شده. (۲)

در باره سال تولد فطرت اختلافی نیست. افصل سرخوش در کلمات تولد فطرت را ۱۰۵۰ ه نوشته است و " افصل اهل زمانه " تاریخ ولادت اوست (ص ۹۵ — ۱۰۰) — دیگران نیز بر همین قولند.

فطرت از آغاز نیز در وطن خود و اصفهان به تحصیل علوم پرداخت و کسب کمال را به منتها رساند. آزاد بلگرامی درین مورد می‌نویسد که " اوایل کتب در وطن خود تحصیل کرد " تذکره نویسان مانند قدرت الله گوپامدی و آزاد بلگرامی چنین اظهار می‌دارند که: در عنفوان شباب فطرت با پدر خود میرابوالحسن‌الدین ناسازگار شده، مشهد را ترک گفت و به اصفهان شتافت. پس از چندین مدت در مدرسه جده به حوزه درس آقا حسین خوانساری راه یافت، علوم ادبی و منطق را از محضر او آموخت. و در فاصله کوتاهی در شمار شاگردان بر جسته آقا حسین در آمد.

درهمین ایام ذوق ادبی و قریحه خاص او بر اثر امکاناتی که در حوزه درس استادی مانند آقا حسین خوانساری وجود داشت شکفته شد و در زبان فارسی به سرودن شعر پرداخت و هم جاده عقلیات و نقلیات نوردیده، خود را باقصی حدود کمال رسانید. اصفهان درآن زمان گهواره علما، فضلا و شعرا بود، صائب، طاهر، وحید، آقا حسین و میر سید علی مرجع ارباب علم و فضل بودند. فطرت باصائب مجالست داشت و اکثر براشعاراواعتراض

می‌کرد ، سرخوش می‌گویدکه درین بیت قصیده که مرزا صائب درتعریف‌عمارت گفته :

چون لباس غنچه تنگی میکند بر دوش گل

بر شکوه این عمارت پرنیان آسمـــــان

حرده گرفت که دو لفظ " بر " در مصراعین خلاف محاوره است و مرزا صائب بعد رد و بدل بسیار معترف شد . همین طور به یک بیت در دیـوان فطرت بر می‌خوریم که شاید صائب را نشانهٔ طنز گردانیده است :

جهان ز پختگی ما شده است داغ کباب

نه صائبیم که اندیشه‌های خام کنیـــم

ازین روهم برای یافتن محیط مناسب تر و هم برای کسب دانش بیشتر درسال ۷۹ــ ۱۰۷۸ ازاصفهان به هندوستان رهسپارگردید . سبب مهاجرت فطرت به هند از روی تحریر نصرآبادی همین طور به ملاحظه می‌آید :

"چون درین ولایت فضیلت و نجابت‌قدری نداردیک سال قبل ازحال تحریر روانه هندوستان شد" . مانند اغلب شعرای هم عصر خویش فطرت هم چاره نداشت‌که ایران راترک گوید و درسرزمین هند که گهوارهٔ علم و دانش بود پناهد . بیان نصرآبادی اگر چه کوتاه است اما در بارهٔ اوضاع ایران آن زمان مهم است . در عصر صفویه صدها شاعر و اهل دانش از ایران به هند آمدند و در دربارمغول‌عزت و احترام‌یافتند ، براثر و کشش انعامات و الطاف شاهانه اغلب شعرای ایران روبه هند نمودند و این جور احساسات و تمنیات خود را در کلام خود ابراز نموده‌اند ، سلیم طهرانی می‌گوید :

نیست در ایران زمین سامان تحصیل کمال

تا نیامد سوی هندستان حنا رنگین شد

فطرت نیز استثنا نبود . در دیوانش این شعر بملاحظه می‌آید که فطرت از دست نارسائی بخت خویش شکوه می‌نماید :

می‌روم آخر به هندستان ز دست آن نگار

گر چه از بخت سیه پا در حنا باشد مرا

پس فطرت وارد هند گردید و زمینه‌ای فراهم آورد تا به دربار اورنگ

زیب راه یافت و برطبق شرافت ذاتی و نسبت بزرگ و فضائل و کمالات علمی مشمول عنایت شاهانه گردید و مناصب گوناگون و مهم یافت ، نویسنده مخزن الغرائب چنین می‌نویسد :

" به نیروی طالع به مدارج اعلی ترقی نموده پیش پادشاه خصوصیت و اعتبارپیدا کرد " در مدتی کوتاه ، او یکی از مقرب ترین امرای دربار اورنگ زیب محسوب شد و مرتبا بر مناصب عمده مثلا داروغه خلعت خانه ، خالصه شریفه ، دیوان تن ، دیوان صوبه بهار و درآخر دیوان مجموع ممالک دکن فائز بود ار روی اطلاع مآثر عالمگیری ، اورنگ زیب او را بامنصب یک هزاری و خطاب موسوی‌خان سرفراز نمود ، اورنگ زیب به پاس علمی و شرافت ذاتی خاله اعظم شاه را که دختر شاه نوار خان صفوی بود به ازدواج او درآورد و ازین هم زلفی خود سرش را باوج عزت و افتخار بر افراخت .

دوران دیوانی صوبه بهار صحبتش با بزرگ امید خان که ناظم صوبه مذکور بود سارگار نگردید ، چون این خبر مسموع پادشاه شد فطرت را احضار کرد چندی بعد یعنی درسال ۱۰۹۹ قمری از تغییر معتمد خان به خطاب موسوی خان و دیوانی تن سرافرازی یافت و بعد یک سال به دیوانی مجموع ممالک دکن منصوب شد . و درهمین جا در ۱۱۰۱ هـ بدرود حیات گفت . سرخوش در تاریخ وفاتش گفت :

معزالدیـن محمـد موسـوی حیـف
ز عالم سوی ملک معنـوی رفـــت
کشیده " آه " و گفتـا عقـل تاریخ
معزالـدین محمـد موسـوی رفـــت

× × ×

فطرت ازمعروف‌ترین شعرای‌قرن یازدهم‌ایران و هندمی‌باشد . سرخوش عقیده دارد که درآن زمان هیچ یک از شاعرانی که به دربار هند راه یافته بودند قابلیت و کمالات فطرت را نداشتند ، درفضیلت و دقت آفرینی و جدت طبع و خرده بینی ید بیضا می‌نمود . در خوش خیالی و معنی یابی و شعر فهمی و انشا پردازی و در منقول و معقول کم نظیر بود . چنانکه فطرت

خود می‌گوید :

من مرغ خوش ترانهٔ باغ فضیلتم
طبع مرا به زمزمهٔ شاعری چه کـــار

سائر تذکره نویسان چه معاصر و چه متأخرمتفق‌اند که فطرت مردقانع ، فقیرمنش، غیور و دوست‌دار استغنا و عزت نفس بود ،شاعری و بدیهه گوئی را وسیله کسب معاش ساخت .هنگامی که پادشاه عالمگیر بنابه سببی بـا او سرگران بود فطرت هم به سائق طبع غیوری‌که داشت ازخدمتش سر پیچید . و چون احباب اصرار نمودند که از پادشاه معذرت بطلبد فطرت قاعدی بـه پادشاه فرستاد و این شعر نوشت :

در طلب ما بیزبانان است پـروانهایـم
سوختن ازعرض مطلب پیش من آسان‌تراست

اوهیچ گاه ازبهر دونان منت دونان نکشید و استقلال فکری و استغنای ذاتی خود را فدای درم و دیناری چند نکرد ،فطرت در اشعار خود اشاراتی بسیار به عزت نفس ، و علوهمت دارد مثلاً" می‌گوید :

سر فرو داشت مرا جوهر ذاتی دایم
موسوی تیغ کمر بسته ارشادم بـــود

بر تخت خسروی ننهد پا غرور فقـر
آب گهر تر است ز موج حصیر مــــا

این طبع غیور و فطرت لطیف فطرت رادرجمع شعرا و دانشوران‌همـ عصرش مقبول و معروف گردانید ، شعرای معروف مثلاً" ناصر علی سرهندی طبع عالی و شرافت ذاتی وی را ستوده است و بر مرگ او می‌گوید :

حیف دانا مردن ، افسوس نادان زیستن

اکثر شعرا از محضر صحبت وی کسب فیض کردند و شرف تلمذ یافتند ، محمد ابراهیم انصاف ، میرزا قطب الدین مایل ، میر محمد هاشم مضمون ، میر محمد علیم تحقیق و میرزا افضل سرخوش صاحب کلمات الشعرا نسبـت شاگردی وی راداشتند ،افضل سرخوش درتذکره خود درین موردچنین اظهار می‌نماید : "فقیر مدتی درخدمت آن بزرگوار شعر گذرانیده مشق پخته کرده

و تربیت‌ها یافته ". فطرت هم سرخوش را گرامی می‌داشت و درباره‌اش گفته است: "درهند که آمدم همین سه شاعر دیدم غنی، ناصر علی و سرخوش" این قول راجع به سرخوش اهمیتی بیشتر دارد .

فطرت شعر بسیار نداشت ، دیوانش خیلی مختصر و مشتمل بر دوهزار و دویست بیت است ــ نسخه‌های خطی دیوانش در اغلب کتابخانه‌های هند موجود است ، و این نشان شهرت اوست . اشعارش شامل قصائد ، مثنویات و غزلیات و رباعیات و قطعات است و غزلهایش بهتر از دیگرآثار اوست ،اما اهمیت او بیشتربرای غزلهای اوست که این غزلها آمیخته به لطافت ،عرفان و حکمت و بعضی شاهکارذوق و اندیشه است و هم او لطیف‌ترین نکات عشق و محبت و فلسفه و اخلاق را بکمک امثال روشن کرده است . او آفریننده‌ٔ مضمون‌های تازه بوده :

از راه دور آمده این‌گوهرین متاع

غافل مباش از سخن دیر دیر مـــا

و جای دیگر می‌گوید :

نیست در طرز سخن فطرت کسی بامن شریک

بیت رنگین معنی ام را خامه سر بسته‌است

این نکته نیزقابل گفتن است که در زمانی که فطرت می‌زیسته هرنااهل بخواهش شهرت‌طلبی باوصف بی‌مایگی‌علمی و ادبی‌به شعرگوئی‌می‌پرداخته است چنانکه غنی درین معنی اشاره کرده :

از بسکه شعر گفتن شد مبتذل درین عهد

لب بستن است اکنون مضمون تازه بستن

این متشاعران بی‌مایه باسرقت اشعاردیگران جهد می‌کردماند که نامور شوند فطرت دربن مورد گفته است :

مصرع ما می‌شود رنگین تر از دخل حسود

چشم بد گردد سپند از شعله آواز مـــا

اگرچه هیچ شاعری رانمی‌توان یافت‌که از اسلاف خود متأثر نشده‌باشد ولی این امرشدت و ضعف و قلت و کثرت دارد و بستگی دارد به قوهٔ ابتکار

و ابداع ازطرفی و پیروی تقلید شاعر ازطرف دیگر ،هر چند فطرت از اسلاف خود متأثر شده ولی مانند متشاعران اندک مایه که مضامین دیگران را اخذ کرده در قالب دیگری می‌نمایانند ، یا همان الفاظ و معانی را به تقدیم و تأخیر ، بنام خود جلوه می‌دهند او به اخذ مضمون دیگران نپرداخته .

فطرت‌معتقداست که باید ذهن شاعرخلاق باشد و خودطرح سخن‌کند ، وگرنه آن به که دهان ببندد و لب نگشاید :

فوسوی شعر اگر خوب نباشد مپسند

تا دگر راه نیابد سخن بد گوهـــــــــا

چنانکه بذکرکردم فطرت هم‌ایرانی‌نژاد و هم سخن سنج معتبر و ممتاز بود . شعر او از عناصر مختلفه تربیتی و مناطگی داشت و در کلامش توازن و سلاست بود و زبانش با مزایا و خوبی‌های طبعی آشنائی داشت . در نتیجه این خصائص اسلوب فطرت اکثرساده و شسته و روان است ،تلاش در جستجو و آفرینش مضامین تازه ،شعر او را که گاه ثقیل و نا مأنوس کرده ، و دربعض موارد ضعف و تکلف دارد ، اما به هر روی زبانش ساده است که غزلیاتش ازحیث لطافت و تازگی و ملاحت و رنگینی ممتاز است ، در اثبات این معنی باید این غزلها را مطالعه بکنیم که مطلعش اینست :

بر گل هزار بار بحنا می‌کشیم ما

خود را حنای آن کف پا می‌کنیم مــــــا

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بستن و شکستن پیمان‌چرا چرا

ای دیر صلح زود پشیمان چـــرا چـــرا

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چهرهٔ صبح بلا زلف سیه شام بلا

چه کند عیش کسی صبح بلا شام بـــــلا

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جزترک عشق باتوستمکارچارمنیست

آخردل‌است جان‌من‌این سنگ‌خاره نیست

جز یاد تو فکری دل نا شاد ندارد
این شیشه می غیر پری زاد نــــــدارد

*

ز بسکه جلوهٔ حسن تو بیکراں دیـــدم
به یک نگاه ترا عمر جاوداں دیـــــدم

*

مثل همعصرانش مانند بیدل ، ناصر علي و عنی اشعار فطرت از ابهام ژولیدگي زبان و پیچیدگی بیان آزاد است ،زبان و تخیل فطرت هر دوساده و پرکار است و یک نوع جذب و دل گرمتگی دارد مثلا" این اشعار :

شب از پروانه شرح انسهای شوق پرسیدم
کف خاکستری افشاند بر داماں فانـوسی

*

صد شیشه ساختند ز سنگ مزار مـــــن
از یاد روی دوست پری خانهام هنـــــور

*

در شبستاں ازل شمع یکی بیش نبـــود
برم را از پر پروانه چراغان کردنـــــــد

اشعار او محتوی معانی باریک و خیال تازه و مضامین بکرمی باشد .او همواره درپیجستی معانی و مضامین بدیع بوده است و دراندیشه خیال تازه. ازین رو فطرت در مشاهدهٔ موجودات و حوادث عالم و باریک بینی دراشیاء طبیعت خیلی دقت میکرد ، معانی دقیق و مضامین لطیف او نتیجهٔ همین دقت نظر و باریک بینی است که او در اشیاء عالم داشته و با دیدهٔ محققانه درآنها مینگریسته و با تخیل شاعرانه و اندیشهٔ حکیمانه ازآنها نتیجــه گرفته است ، چنانکه میگوید :

بنوعی گریه رنگین کرد افکار مرا فطرت
که رنگ کاغذ ابریاست جزو داستانمرا

مختصر اینکه بسیاری از اشعار فطرت مثل تریاک تلخ و مثل شـــراب نشأت انگیزاست و برای کسانیکه جان عبرت پذیردارند سرمشقواقعیست.

دکتر شمیم الحق صدیقی
گروه فارسی . دانشکدهٔ داکر حسین
احمیری گیت . دهلی

شعر فارسی طی دوره های مغولان متأخر

دوره‌های مغولان متأخر، تاریخ زوال و ورشکستگی مالی سلطنت مغول درهند می‌باشد . سلطنتی که از لحاظ وسعت ، همپایهٔ حکومت انگلیس درین کشور بود ، تا زمان عالمگیر ثانی این قدر تنزل یافته بود که مشکل می‌نمود حتی حومه‌های دهلی‌را شامل آن قراربدهند .افول ازنیمهٔ دوم عصر اورنگزیب آغاز گردید .

در حکومت فردی و استبدادی طلوع و تنزل ، تمام شؤون زندگـی را تحت تأثیر قرار می‌دهد . در دوران حکومت مغول وضع ، همیـن طور بود . در حالیکه مردم از تحولات بد متأثر گشتند ، شاعران بدترین آسیب ها را دیدند ،سرپرستی‌شاهنشاهان کبیرمغول مانند اکبر ازشعرا مال گذشته‌گردید . *اورنگزیـب می‌توانست آداب و سنن جانشینانش را حفظ بکند امـا غرور و خاطلبی‌هایش مانع بود درصورتی‌که طی‌دوره‌های اکبر ،جهانگیروشاهجهان،* شعرا به هند روی می‌آوردند ،و از جوایز و انعامات هنگفتی بهره‌ور می‌شدند، دورمان مغولان متأخر ورودشان نسبتا کم‌شد حتی قدر و حرمت شعرای هندی

بسزا رعایت نمی‌شد. با این همه برخی از شاعران از جمله فطرت، شهرت، سحا، امید، واله، حزین و غیر اینها به هند درآمدند و در حمایت بزرگان قرارگرفتند. چنانکه شهرت، بیدل، راسخ و سالم به دربارشاهزاده محمداعظم وابسته بودند[۱] ــ ناصرعلی سرهندی از سرپرستی ذوالفقارخان برخوردار بود ــ سراج الدین علی خان آرزو که اغلب دورهٔ زندگانی‌اش را دردهلی گذرانید، اول با دربار نواب اسحاق خان شبستری و بعد با پسرانش نجم‌الدوله نواب محمد خان و نواب رشید خان سالار جنگ وابستگی داشت.

باوجود این اوضاع شعرو شاعری دراین روزگاران سامان درستی نداشت. شیر خان لودی تذکره نویس معروف وضع عمومی شاعران را چنین منعکس‌کرده است:[۲]

"شعرای زمان حال مطلقا" از قواعد عروض بی‌خبرند ــ بنابراین این علم ضروری التحصیل متروک‌گردیده ــ چه هرکس دو مصراع برهم تواند بافت و بینی به تتبع استادان، موزون تواندکردنام شاعری موسوم می‌گردد، بخلاف شعرای سلف که پیش ازحصول این فن و تحقیق مراتب آن، لب به سخن موزون نمی‌گشودند".

معهذا اطلاق این بیانیه به عموم نمی‌تواند موجه باشد زیرا شاعران خیلی ورزیده و معروف کاملا از بین نرفته بودند ــ علاوه بر شعرای ایرانی، ناصر علی، بیدل، راسخ، واضح، رایج، ناجی، سرخوش، گلشن، بیخبر، آرزو، فقیر، ثابت، قبول، آفرین، گرامی، آزاد، وارسته، مخلص، خوشگو و غیر هم زائیدهٔ همین عصر بودند.

دریا دلی و سرپرستی اکبر، جهانگیر و شاهجهان هنوز هم در اذهان مردم تازه بود. از آنجا که جانشینانشان توفیق پیروی آنان را نیافتند بازار شعر و شاعری از رونق افتاد. در این باره محمد افضل سرخوش چنین ابراز نظر می‌کند[۳]:

"ناصر علی بقدر استعداد خود در هندوستان دستگاهی نیافت ــ در زمان بی‌فیض واقع شد والا این چنین نازک خیالی می‌بایدملک الشعرای عصر باشد ــ و من بی‌طالع هرگاه در دیوان خود نگاه می‌کنم این قدر معنی های

تاره می‌یابم که شعرای دیگر برای یک مصرع عاجراندوسمی‌یابند .امّا هیچ‌کس حریدار بیست ، بلکه به گوشهٔ چشم هم بمی‌نگرد . "

اینک به سیرشعر و شاعری دردوره‌های‌معولاں متأخرنظرافکنیم . تاکنون ظهوری و نظیری صاحبان شیوهٔ عالی شمرده‌می‌شدند . بعلاوه اسلوب بسیاری ار شعرای دیگر را کور کورانه تقلید می‌کردند . ابداع و ابتکار در میان نبود و اشعار ظهوری ، نظیری عرفی ، زلالی ، طالب ، شفائی ، حلال ، اسیر ، کلیم ، دانش ،صائب ، سالک ،قاسم ،دیوانه ، سوکت ،تعیمای اثر و عیر ایمها بخاطر تقلید ارآنها موردمطالعه و توجه قرار می‌گرفتند . به نظر می‌رسد که ناصرعلی و بیدل به اندارهٔ زیادی زیرنفود ظهوری رفتند و به حد ممکن وی را پیروی کردند۔ بقول شیرخان‌لودی ، ناصرعلی معتقد بود که "برروی زمین بهتر ار ظهوری نیامده"[۴] ار طرف دیگر بیدل که بنظرش فقط شعر تحلیقی ، بهترین بود بنا به قول خوشگو اعتقاد زیاد به ظهوری‌داشت ،اربلندی و فخامت شعر او درحیرت می‌ماند و برآن رشک‌می‌برد .[۵] خان آرزو نیز مداح بزرگی ظهوری بود۔ بنظرش هیچ کس نتوانست اورا موفقانه‌تقلیدکند و هیچ همتایش نبود .[۶]

صائب تبریزی در نظر شاعران این دوره بسیار بزرگ و نامدار می‌نمود و شیوه‌اش موردقبول همگان بود .حلال ، اسیر ،قاسم ،دیوانه ،دربارک خیالی و پیچیدگی طرز بیان معروف بودند و بسیاری روش‌آنان را تقلید می‌کردند ناصر علی و بیدل نیز گرچه در حقیقت مبتکر سبک خاصی بودند بسیاری، روش آنان را تقلید می‌کردند ناصر علی و بیدل نیز گرچه در حقیقت مبتکر سبک خاصی بودند بسیاری ،ار ایشان پیروی می‌نمودند . ار میان سخنوران دیگر که شیوه‌شان موردتقلید قرارگرفت عبارت بودند ازواضح ،نسبتی ،رایج، سالم و سرخوش و عیره . در قصیده ، عرفی ، و در مثنوی ظهوری و زلالـــی ، عالی‌ترین مقام و منزلت را داشتند .

سادگی‌فکر و سلاست‌کلمات ،معمولا جلب نظرنمی‌کرد اشعار و آثارساده و روان ، بی‌قدر و ناریبا و فاقد جدبه می‌نمود .

به‌مناسبت بحث ،بیموردنیست‌که نظرسرخوش را دراین باره‌بیاوریم :[۷]

"تمام دیوانش (یعنی بینش کشمیری) را سراسر سیر کردم . غیر ازین

دو بیت تلاشی سطر بیامده".

"میرچسمی دیوانی صحیم بطرقدیم دارد ـ یک بیت اواندک مره‌دارد".

تقریبا هرساعر به حای اینکه احساسات و عواطفش را با سادگی طبیعی و بدون ساختگی اظهار بدارد متوسل به موضوعاتی می‌شد که با واقع سبی فاصله بسیارداست و جهت ابرازآنها زبان پیچیده‌ای را بکارمی‌بردکه تفهیم سعر را دشوار می‌کرد. اگر سبک این نوع سعر را مطالعه کنیم متوجه می‌سویم نکته هائی که سعرای پیشین با سادگی و روانی اظهار می‌داشتند با واژه ها و ترکیبات مسکل ابراز شده‌اند.

خیلی متداول بود که جواب ابیات و با تمام عزل استادان بزرگ را بنویسند ـ این سنت را خودسخن‌سرایان ایرانی به هند واردنمودند. دربن خصوص مطالعهٔ دیوان صائب کفایت خواهدکرد ـ درزمان ساهجهان درمساعره‌ای یعنی محلس سعرخوانی که ساهزاده دارا سکوه برپانمود، هرساعرموافق قریحهٔ خود به جوابگوئی این بیت دانش پرداخت[8]:

تاک را سیراب کن ای ابر نیسان در بهار
قطره ای تا می تواند شد چرا گوهر شود

ساهزاده گفت:

سلطنت سهل است خود را آشنای فقر کن
قطره تا دریا تواند سد چرا گوهر شود

سرخوش می‌نویسد:[9]

"مولوی محمدسعید اعجاز، در وقت رفتن به لاهور مطلع عارفانه‌ای به کیفیت تمام گفته بود:

کشیده‌ام ز جنون ساغری که هوش نماند
دگر معامله با پیر می فروش نماند

فقیر در جوابش مطلعی بعرصهٔ ظهور جلوه داده است:

گداخت حیرت حسن توام که هوش نماند
چو برگ گل ز تنم جز لب خموش نماند

حاجی محمد جان قدسی این مطلع را سروده است:

چو غنچهٔ گل صد برگ ، آسمان دو رنگ

به صد برهنه دهد یک قبا و آسهم تنـگ

بعد را بی داس خوشگو که شاگرد آررو بود به این‌منوال پاسخ‌داد : [۱۰]

به رنگ عنچهٔ نرگس به گلشن سیرسـگ

زشش جهت شد ، بر اهل دید قافیه تنگ

درآن روزگارجوابگویی باین قدررواج یافت‌که ازابیات و عزلیات‌گذشته و به سراسردیوانها رسید . گلشن ، دیوانی درجواب دیوان شعیعای اثرشیرازی ترتیب داد [۱۱] بعد خان آررو نیز جواب همان دیوان را نوشت[۱۲] . سایـر دیوانهای جوابی آرزو عبارتند از :

۱ ــ دیوان آررو در جواب دیوان اعمانی ؛

۲ ــ دیوان آررو در جواب دیوان سلیم ؛

۳ ــ دیوان آرزو در جواب دیوان کمال حجندی ؛

مثنویات بتقلید حمسهٔ نظامی گنجه‌ای از دیربار گفته می‌شده است .

خود آررو این گونه مثنوی متعدد گفته ، بدین قرار :

"شور عشق" یا "سور و سار" در حواب "محمود و ایاز' زلالی .

"جوش و حروش" در حواب "سور و گداز" نوعی

"عالم آب" در حواب "ساقی نامهٔ" طهوری .

"عبرت فسانه" در حواب "قضا و قدر" سلیم .

مجالس مشاعره حیلی زیاد برپا می‌شد و شعرای مشهور ، همراه با گروه شاگردان شان در آنها شرکت می‌حستند . در دهلی محصوصا بمناسبت عرس یعنی درگذشت ناصرعلی ، بیدل و گلشن ، مشاعره ها برپا می‌گردید و منزل خان آررو مرکز این مجالس بود .

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۱ ــ سفینهٔ خوشگو جلد دوم ، بند راین داس خوشگو ص ۳۶

۲ ــ مرآة الحیال ص ۹۴

۳ ــ کلمات الشعرا ص ۷۴ ــ ۷۵

۵ ــ سفینهٔ خوشگو ص ۱۲۶

۶ ــ مجمع النفائس، سراج الدین علی خان آرزو ص ۲۴۱
۷ ــ کلمات الشعرا ص ۱۰ ــ ۱۱
۸ ــ کلمات الشعرا ص ۳۸
۹ ــ کلمات الشعرا ص ۶
۱۰ سفینهٔ خوشگو ص ۱۸۴
۱۱ ــ سفینهٔ خوشگو ص ۱۱
۱۲ ــ مجمع النفائس ص ۳۲

Notes and News

Dr M. Wali-ul-Haq Ansari has been appointed Professor of Persian in the University of Lucknow.

Dr A.W. Azhar has been appointed Professor of Persian in Jawaharlal Nehru University, New Delhi.

Both Professor Ansari and Professor Azhar are the first scholars of Persian to grace the Chair of Persian in their respective universities. We offer hearty congratulation to them.

Seminar on Contemporary West Asian Scene

A seminar on the contemporary West Asian scene was organised by the Centre of West Asian Studies, Aligarh Muslim University on January 28, 29, 1978. Prof. A.W. Azhar and Dr N.H. Ansari were invited to read papers on Iran. Dr Ansari presented a paper on 'New Dimensions of Cultural Relations between India and Iran' which is included in this issue.

Second Summer Institute for Persian Teachers

The second summer institute for the Persian teachers of India will be held in Srinagar (J & K) from July 17 to August 3, 1978 under the joint collaboration of the University of Kashmir and Bonyad-e Farhang-e Iran (Iranian Culture Foundation). Teachers interested to participate in the Institute are required to submit their application through proper channel in duplicate, one to Prof. Shamsuddin, Director, Second Summer Institute in Persian, Deptt. of Persian, University of Kashmir, Srinagar (J & K) and the other copy to the Representative, Bonyad-e Farhang-e Iran, Post Box No 3043, New Delhi-3.

The book provides very interesting information about Tehran, Isfahan, Shiraz and Mashhad, the four most important cities of Iran. The elaborate arrangement made by the Bonyad-e Farhang-e Iran for its guests, had made the stay all the more interesting and meaningful. The last programme of the visit was an audience with Her Imperial Majesty the Queen of Iran, who was very happy to see the Indian teachers who have been serving the cause of Persian in India.

Needless to say that bilateral visits of the Indian and Iranian scholars can serve the noble cause of cementing the friendly ties between our two countries, and the cultural institutions like Bonyad-e Farhang-e Iran and the Indian Council for Cultural Relations can play a positive role in this regard.

(N.H. Ansari)

Two articles of this book have been devoted to Ghalib; one makes a critical appreciation of his Persian ghazal and the other analyses the contents of *Dastanbo*, which Ghalib wrote in *pure Persian* on the events that took place in Delhi between May, 1857 and July, 1858, in connection with the Mutiny.

The last two articles are biographical, on the life and works of Ahmed Kesravi and Abdul Azim Qarib. Kesravi was a controvercial personality. He had his own ideas about the history and socio-political system of Iran. Prof. Qarib is reckoned among the pioneers of Persian scholars in Iran. He edited *Tarikh-e Barameka*. The text spreads over 69 pages on which the learned editor wrote an introduction of 269 pages. His work on Persian grammar is still held in high esteem.

(N.H. Ansari)

Suhbat-e Yar Akhir Shud by Dr. Shoaib Azmi, Indo-Persian Society, Delhi, pp. 224, price Rs. 15/-

Dr. Shoaib Azmi, Reader in Persian at the Jamia Millia Islamia, was among the thirteen teachers and students of Persian, who were invited by the Bonyad-e Farhang-e Iran to visit Iran for a period of three months. The book, under review, contains his impressions of Iran during which he visited Isfahan, Shiraz and Mashhad with Tehran as his main centre. It is more like a diary giving minute details of the visit. For an Indian teacher of Persian, who is lost in the Iran of Sa'di, Hafiz and Rumi, a visit to Tehran and other Iranian cities is both amazing and absorbing. Modern Iran has become so much Eurpoeanized that it requires time to co-relate the classical Iran of Persian literature with the present one. But once the traveller reconciles himself he realises, to his deep satisfation, that whatever the outward appearance of the Iranians, they are deeply drenched in their age-old traditions.

The style of Dr. Azmi is at once interesting and engaging. During the course of his description he makes subtle remarks about the various things he observed and the people he met in Iran, quoting Persian sentences here and there.

manuscript of *Divan-e Hafiz*, transcribed in 824 A.H. is preserved in a Sufi family of Gorakhpur (U.P.)

The translation of Dr. Jaisi is a good addition to the translated literature in Urdu

(N.H. Ansari)

Bazgasht by Dr Kabir Ahmad Jaisi, Maktaba Jamia Ltd., Jamia Nagar, New Delhi-25, pp. 192, price Rs. 11/-

It is a collection of six Urdu essays by the young scholar Dr. Kabir Ahmad Jaisi on the following topics :

i) The ghazals of Mujir Bailqani
ii) Iqbal and Hafiz
iii) The Persian ghazal of Ghalib
iv) Dastanbo of Ghalib
v) Ahmad Kesravi Tabrizi
vi) Abdul Azim Qarib

These articles were published in the leading research journals of Urdu and now they have been arranged in the book under review. All these articles have been written after thorough study and diligence.

Mujir Bailqani, a contemporary of Khaqani, who lived in the 6th/12th century has left some of the best ghazals in Persian. He was overshadowed by the towering personality of his master Khaqani, yet Amir Khusrau, in his preface to the *Ghurrat-ul-Kamal*, prefers him to Khaqani. The present article emphasizes the point that by the turn of the 6th century A.H./12th century A.D. Persian ghazal had assumed a definite shape both in diction and thought-content.

Iqbal and Hafiz, published in 1968 in the *Urdu Adab*, Aligarh, makes a serious comparative study of Hafiz and Iqbal, the two great Persian poets. Now that Prof. Yusuf Husain Khan, the distinguished scholar, has published a detailed book on this topic, this point will be discussed in the review on his book to be published in the next issue of the *Bayaz*.

Prof. Nazir Ahmed, one of the greatest scholars of modern India, has contributed scores of research articles on the various significant topics of Perian language and literature, and they have been received with deep admiration by the international community of Persian scholars. The three articles included in the Urdu translation of Dr. Jaisi are

i) A critical study of *Tarikh-e Baihaqi*

ii) Farrukh Beg, a painter of the Mughal period

iii) Important Persian Manuscripts, preseved in India, belonging to the Timurid period.

The first and the third articles were presenred by Prof. Nazir Ahmed at the Baihaqi International Seminar held at Mashhad (Iran) in 1970 and the International Seminar on the Timurid Art held at Samarkand in 1969.

All the three articles were written by the learned scholar in English, and therefore, Dr. Jaisi, a brilliant student of Prof. Nazir Ahmed, deserves our congratulation for rendering these scholarly articles into Urdu.

It is not possible to discuss the contents of the three articles on account of the little space available here. The first article is on the *Tarikh-e Baihaqi*, the best historical work of the Ghaznavi period, which provides the oldest authentic information about the attack of a Ghaznavi general on Benaras. Unfortunately no reference to this event is available in the Indian sources.

Farrukh Beg, a painter of Jahangir's court, is not to be confused with Farrukh Husain, who made a portrait of Ibrahim Adilshah and lived at the court of Bijapur. Prof. Nazir Ahmed wrote three articles on the personality of Farrukh Beg, and it would have been more useful if all the three articles had been included in the translation.

The third article makes a survey of the important Persian manuscripts preserved in the public and private collections of India and belonging to the Timurid period. It is a matter of pride that among the five oldest Persian manuscripts, extant today, three are preserved in India. The oldest complete

There are hardly a few books in Urdu on modern Persian poetry and, therefore, the above book written by Dr. Qasmi, will be welcomed by the Urdu readers. The author was provided an opportunity by the Bonyad-e Farhang-e Iran along with other Persian teachers of India to visit Iran for a period of three months. It was during this period that Dr. Qasmi made first hand study of the Persian poetry after Nima Yushij, who stands as a turning point in the history of modern Persian poetry.

The author discusses in the introductory chapters the socio-economic background which must be understood before the study of modern Persian poetry. In Iran, too, poets were divided whether poetry should be used for advancing the cause of socio-economic uplift or not. Again the modernists, who advocated a change in poetry were divided into moderates and extremists, and the latter were not satisfied with what was originited by Nima and his colleagues. This gave rise to *Shi'r-e mauj-e nau* (poetry of new movement), a term used by the neo-extremists in order to differentiate and distinguish themselves from the poets of *Shi'r-e nau* (new poetry), including Nima and others.

After discussing the background against which mordern Persian poetry developed, Dr. Qasmi makes a brief analysis of some eminent modern Persian poets. The list includes Shahrudi, Shamlu, Saye, Ekhvan-e Sales, Forugh Farrokhzad, Golchin Gilani, Tavalloli and Naderpour. The analysis is more critical than biographical, with representative quotations from their poems.

The main work ends here but the author has continued it with a selection from some of the well-know modern Persian poets.

It is hoped that the book will be received warmly by the Urdu readers.

(N.H. Ansari)

Tarikhi aur Ilmi Maqalat by Prof. Nazir Ahmed, translated into Urdu by Dr. Kabir Ahmed Jaisi, Maktaba Burhan, Urdu Bazar, Delhi-6, pp. 167, price Rs. 10/.

Book-Review

Parsi-Guyan-Hind o Sind by Dr. H.I. Sadarangani, Bonyad-e Farhang-e Iran, Tehran, 2435 Shahanashahi (1977), pp viii+300.

Dr. Sadarangani needs no introduction to the readers of Persian. His thesis on the *Persian Poets of Sind*, published by the Sind Adabi Board, Karachi, has already won him a good name in the field of Persian research. The book under review is actually a continuation of the above work in Persian, which Dr. Sadarangani selected as the topic of his doctoral thesis at the University of Tehran under the guidance of the late Prof. M. Moin.

The main work is divided into three chapters. Chapter I is a brief survey of Persian poetry in India including Sind, up to the Mughal period. Chapter II deals with the Persian poetry of India from the beginning of the Mughal period to the ninth century A.H. (fifteenth century A.D.) and the beginning of Persian poetry in Sind. Chapter III which is the main body of the work takes notice of the Persian poets of Hind and Sind.

Parsi-Guyan-e Hind o Sind will be liked by the Persian readers because it gives, in nutshell, the long history of Indo-Persian poetry, with brief, yet sufficient, note on the life of the poets and copious quotations of their verses collected from a long list of *Tazkiras*. Dr. Sadarangani has taken pains in making the selections of poetry.

The work is a worthy addition to Persian books on Indo-Persian poetry.

(N.H. Ansari)

Jadid Farsi Sha'iri (in Urdu) by Dr. Sharif Husain Qasmi, Indo-Persian Society, 1838, Shaikh Chand Street, Lal Kuan, Delhi-6, pp. v+203, price Rs. 20/-

teachers, held under the joint collaboration of the Bonyad and Jawaharlal Nehru University in May-June, 1977 in New Delhi, is one instance of many imaginative steps taken by the Bonyad to serve the cause of Persian studies in India.

Before I conclude I would like to submit that no cultural relations can be maintained between India and Iran unless the publications of each country are available in the other. The Indian scholar is almost unaware of the valuable researches going on in Iran in various fields because he has no means to procure Iranian publications. The reason for this blackout can be explained only by the trade authorities. To add to the irony, few Iranian publications are available in the library of the Cultural Department of Iran. Likewise, few Indian publications can be seen on the shelf of the Indian Embassy Library, Tehran.

tial instrument in the traditional Iranian music. I am sure that if *sitar* had been introduced in Irān by that time, it would have definitely taken the place of violin. However, a synthesis of the Indian and Iranian music will be definitely much richer than a combination of Indian and western music. Little literature on Indian music, and specially medieval Indian music, is available in modern Persian.

Persian language is probably the richest in respect of sufistic literature. The *Masnavi* of Maulaṅa Rum alone is enough to substantiate the claim. It shows the deep involvement of the Iranians in spiritual matters. But with the advent of the Safavi zealots, sufis and sufism were exiled from the country. The loss was unimaginable. A great source of inspiration was suddenly dried up. Fortunately in India, the institution of sufism continued with all its traditional formalities and the reverence that our people, irrespective of caste and creed, still show to Khwaja Muinuddin Chishti, Baba Farid Ganj-e Shakar, Khwaja Qutbuddin Bakhtiyar Kaki, Sheikh Nizamuddin Mahbub-e Ilahi and other sufis, is immense. I think that the institution of sufism, as existing in the sub-continent, must be studied before finalising a research on Iranian sufism. I doubt if, so far, an Iranian scholar of sufism has made a thorough study of Indian *tasawwuf.*

There are many other fields of joint study between India and Iran such as architecture, folk culture, ethnology, religious movements, etc. Such joint studies will widen the canvass of Indo-Iranian culture and will make it more meaningful for the humanity at large. But as I submitted at the outset, all this cannot be achieved through official patronage and bureaucratic complexities. The real cultural relations can be established between the two countries only when autonomous institutions come forward and join hands. The universities and other institutions of higher learning can play a very significant role in this regard

Here I would like to refer to the commendable service that the Bonyad-e Farhang-e Iran (Iranian Culture Foundation), autonomous cultural institution, has been doing for the last an few years in India. The first Summer Institute for Persian

magazine run without a proper editorial staff and so its standard is hardly higher than a routine news-bulletin.

Turning towards Iran, we see a good number of Iranian scholars engaged in research on linguistics, Old Persian, Pahlavi, Avesta, Poetics, Philosophy, metaphysics, mysticism, sociology, *music, architecture, medicine and folk culture.* Now for any research on Old or Middle Iranian languages or linguistics a thorough knowledge of Sanskrit is essential. The Indian philosophy and metaphysics must be studied to make a genuine assessment of Persian philosophy, metaphysics or mysticism. It may be pointed out here that the few books on Indian philosophy translated under Akbar and later on, are so archaic that the modern Persian reader can hardly make any sense out of them. No serious effort has been made so far to present Indian philosophy to the Iranian reader. As a matter of fact, little literature is available in Persian on India, past and present.

Medicine and music are two other major fields in which the Indian and Iranian intellectuals can collaborate fruitfully. The Unani system of medicine which is actually Iranian' was admirably developed by Indian physicians, many of whom were Iranian immigrants. The system still enjoys popularity in the sub-continent, and a great number of people prefer it to the European system of medicine because its indigenous approach is more conforming with their temperament. Unfortunately, this system received a setback in Iran on account of several social factors. But now attention is being paid to revive the indigenous system of medicine and encourage research on it. Much good work can be done if the Indian physicians (*Hakims* and *Vaids*) who have had the continuous tradition of this system, join their Iranian counterparts in the investigation.

Indian music received some very pleasant innovations when it was experimented by the Perso-Turkish musicians. The beautiful instruments like *sitar* and *tabla* and the lovely styles like *khayal*, etc. developed by the joint efforts of Indian and Iranian artists, require very serious study. For the last few years, there has been a revival of traditional music in Iran. It is interesting to note that violin has been accepted as an essen-

I think the greatest area of cultural collaboration between India and Iran is Persian language. For several centuries Persian remained our official and literary language during the course of which it was Indianised to a great extent. Persian literature produced in India is so vast and varied that any research on the history and development of Persian language and literature would be inconclusive without a thorough survey of Indo-Persian language and literature. And such survey can be carried out only by a joint team of Indian and Iranian scholars. However, I regret to say that no such step has been taken so far in Iran or India.

Modern Persian language, like any other living language, has undergone much change in respect of vocabulary, terminology, syntactic construction and pronunciation. Some forms of modern Persian literature like drama and short story which have greater share of colloquial and regional elements, are almost inaccessible to a student who has studied classical Persian only. At present all the Indian universities having Persian department ea ch modern Persian language and literature, but they are hardly equipped to teach modern Persian language According to the cultural agreement between India and Iran, an Iranian scholar is required to teach Persian at an Indian university while an Indian scholar to teach Sanskrit at Tehran University. But unfortunately for several years, no Iranian scholar in India or Indian scholar in Iran is there to teach the respective languages and the agreement stands almost dead. One may point out to the Persian classes held under the auspices of the Iran House in Delhi and some other cities. First of all, these classes are meant for the beginners only and not for the university teachers. Secondly, since, these classes have no specially trained teachers, they lack serious planning and scientific approach.

Under these circumstances one can very well imagine the Persian programme broadcast by the All India Radio which has no staff artist specially trained in Iran or in modern Persian language suitable for mass media. Much more pitiable is the case of *Aina-e Hind,* the Persian magazine published by the Indian Embassy in Tehran. It is probably the only official

New Dimensions of Cultural Relations Between India and Iran

Dr. N. H. Ansari

The 'official' cultural relations maintained between two countries sometime raise doubts about their genuineness for the simple reason that any relation maintained after a lot of scrutiny and screening by numerous official agencies and several ministries, may be called, at the best, 'diplomatic' and not cultural. I would therefore make few references to the cultural agreemen existing between India and Iran, the practical utility of which is little known to a student of Indo-Iranian affairs.

As stated by Pandit Jawaharlal Nehru, there are few countries in the world so closely linked together as India and Iran. Needless to say that these two neighbouring countries have had deep-rooted relations from ancient times in the various fields of religion, philosophy, metaphysics, mysticism, fine arts, Persian literature, medicine, etc. India has always been considered by the Iranians as the great store-house of wisdom and knowledge, philosophy and spiritualism, secularism and free thinking. On the other hand, Iran has been regarded as the cradle of fine arts, lyrical poetry and lovelier aspects of culture. What we call Indo-Islamic or Indo-Turkish is actually Indo-Iranian. Thus, Iran has influenced our country throughout the medieval period in respect of language and literature, architecture, music, painting, costumes, food and even mysticism.

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* Paper submitted at the Seminar on Contemporary West Asian Scene organised by the Centre of West Asian Studies, Aligarh Muslim University, January 28-29, 1978.

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KHANLARI

NIGHT THE PLUNDERER

Night came to plunder, and with open fist
Seized all that stirred within the hollow vale :
Long since the river was his captive-list,
And yon might hear the river's plaintive wail.

The garden's treasure, purple, crimson, white,
All vanished into night's far - plundering hand ;
The walnut bough lifted its foot in fright
High o'er the apple branch, and upwards spanned.

Like a black smoke its swirling skirt night drew,
Hastening from the lowland to the hill ;
The forest's hands and feet were lost to view,
The concourse of the trees was hushed and still.

'Night ! night !' the screech-owl's warning echo leapt,
And a leaf shivered on a willow limb ;
Along the earth a wandering straggler crept
Until the thick mint-bushes swallowed him.

Night drew a long, warm sigh, to sleep at last
Reposeful after strife and stress, content :
A poplar and some ancient willows fast
Fled o'er the hillock's brow, incontinent.

(Translated by A.J. Arberry)

یغمای شب

شب به یغما رسید و دست گشود
در ته دره هرچه بود ربود
رود دیریست تا اسیر وی است
بشنو این های های زاری رود

گنج باغ از سپید و سرخ و بنفش
همه در چنگ شب به یغما رفت
شاخ گردو ز بیم پای نهاد
بر سر شاخ سنت و بالا رفت

شب چو دود سیه سوره کشید
رو نهاد از نشیب سوی فرار
دست و پای درختها گم شد
بر نیامد ز هیچ یک آوار

بانگ برداشت مرغ حق : شب، شب
برگ بر شاخ بید لرزان شد
راه فرسوده بر زمین بخزید
لای انبوه بوته پنهان شد

شب دمی گرم بر کشید و نخفت
اینک آسوده از هجوم و ستیز
یک سپیدار و چند بید کهن
بر سر پسماند پا بگریز

دکتر خانلری

116. See *Shaddul-Izar*, p. 215 (notes), p. 517, etc.
117. *Wassaf*, pp. 156-57.
118. Ibid. p. 151.
119. *Shaddul-Izar*, p. 211, n. 2.
120. *Shaddul-Izar*, (notes), p. 518.
121. *Wassaf*, p. 150.
122. *Shaddul-Izar* 151.
123. Hawashi-i-*Shaddul-Izar* pp. 523-527.
124. pp. 151, 156.
125. pp. 119.

97. The Qasida was composed by 'Amidud-Din As'ad, the Wazır of Atabek Sa'd in Ashkawan fort where he was imprısoned by Atabek Abu Bakr b. Sa'd in 623 and killed in 624 A.H.

98 See *Hawashi-i-Shaddul-Izar*, pp. 518-520.

99. See *Shaddul-Izar*, p. 85.

100. Vol. III, p. 77.

101. Four Persıan lines are also included on p. 54 and p. 50, and a short anecdote in Arabic prose on pp. 47-49.

102. pp. 50-52.

103. p. 643.

104. For his life, see *Shaddul-Izar*, p. 85

105. *Shaddul-Izar*, p. 87.

106. His work *Shaddul-Izar* was completed ın 791

107. *Shaddul-Izar*, p 441

108. Ibid.

109. *Shaddul-Izar*, pp 441-42

110. In the *Hazar Mazar* p. 151 it is *haftsad va chize.*

111. In the *Joghrafiya-i-Mufassal-i-Iran*, v. 3 p 231, Afzar, a region in Qashqaı division, has been stated to be surrounded by Qır and Karzin in the north, Junam in the east, Khanaj ın the south and Chahar Nahie in the west. Its climate is hot, with its population about 5000 people.

112. Mirza Muhammad Qazwini states in the Hawashı of *Shaddul-Izar* that the appendıng of the Fali *nisbat* may either be due to the fact that Fal was more important a place than Abzar or that Abzar may have been a part of Fal at that time (p. 521, n. 3).

113. *Hawashi Shaddul-Izar*, pp. 521-22.

114. *Tarikh-i-Wassaf*, p. 150.

115. Ibid. p. 157.

71. p. 69
72. pp. 85-86.
73. p. 86
74. p. 86.
75. pp. 108-126.
76. p. 151.
77. Full name appears in the *Mujmal* under year 751. (v. III, p. 77).
78. p. 46.
79. See Muhammad Qazwini's elucidation in the *Shaddul-Izar*, p 430, n. 2.
80. *Shaddul-Izar* p 430.
81. Ibid.
82. p. 193.
83 *Tarikh-i-Wassaf*, p. 156.
84 *Shaddul-Izar*, p. 432.
85. p 147.
86. *Shiraz-Nama*, p. 193
87. In the *Tarikh-i-Wassaf* p. 157, it is Mahmud; but it is wrong for in all other sources viz. *Shaddul-Izar*, *Hazar Mazar*, *Shiraz-Nama*, *Mujmal*, *Fatul-'Irfan* and in *Sharh-i-Qasida-i-Ashkawania*, the correct name Muhammad is available.
88. See *Shaddul-Izar*, pp. 433-35; *Hazar Mazar* pp. 147-48.
89. This is not mentioned in the *Hazar Mazar*.
90. p. 435, n. 3.
91. p. 148.
92. v. III, p. 21.
93. p 193.
94. p. 435.
95. p. 119.
96. p. 126.

54. *Shaddul-Izar*, pp. 426-27, *Hazar Mazar*, p. 146; *Mujmal*, III, p. 43.

55. This school was constructed by 'Amidud-Din Abi Nasr, the famous minister of Atabek Sa'd, who was put to death by Atabek Abu Bakr in 623. The Madrasa was located in the Mohalla Darb-i-Istakhar (presently Darwaza-i-Isfahan); see *Shiraz-Nama* p. 79.

56. *Shaddul-Izar*, pp. 427-28; *Hazar Mazar* p. 146

57. In the *Hazar Mazar* his Laqab Abi Silm is given. It is also recorded that the author of *Shadd* used to sit in assemblies but it is not mentioned in the *Shadd* itself.

58. *Hazar Mazar*, p. 146 has Abi Muhammad, which is incorrect.

59. In *Hazar Mazar* the word *al-Sharifa* is perhaps redundant.

60. In the *Hazar Mazar* he has been called Qazi-ul-Quzat and his father Sultan-ul-Quzat but these titles are missing in the original *Shaddul-Izar* p. 428.

61. *Shaddul-Izar*, pp. 429-30; but in the *Hazar Mazar* p. 146 Abiud-Din seems to be a printing error.

62. In the *Hazar Mazar* p. 146, the date is *haftsad va, chize az hijrat*. This suggests that 'Isa, too, had a defective MS of *Shaddul-Izar* at his disposal.

63. *Tarikh-i-Wassaf*, p. 208.

64. Ibid. p. 359.

65. The whole *ta'ziyat-namá* is reproduced on pp. 360-61.

66. p. 118.

67. pp. 436-38.

68. pp. 148-49.

69. The anthology has been published by the University of Isfahan, Publication No. 137, in 1353 in Facsmile edition.

70. pp. 63-64.

Shiraz-Nama, pp. 172-174, Ibn Batuta, Eng. Trans. by Gibb, pp. 92-94, 202.

44. Ibn Batuta, Gibb's Trans. pp. 92-94.

45. This incident is also briefly stated by Subki in the *Tabaqat*, VI p. 83, and by Mu'inud-Din Junaid in the *Shaddul-Izar* p 423; but Mirza Muhammad Qazwini does not accept it on the ground that it is not mentioned by other authorities (*Shaddul-Izar* pp. 423-424, n. 3). But besides Ibn Batuta's first hand information, Junaid, the author of the Shaddul Izar, a close associate of the Qazi, has referred to the said incident in these words :

ثم حسمهم عند السباع الضاريه والكلاب العاويه والسلامه
عن ادا اسيهم و ترحب اهل الحنه اياه

In view of this it is difficult to reject it. Mu'inud-Din Junaid calls him a follower of the Hanafi sect, which is also supported by his son 'Isa in the *Hazar Mazar*, p. 145 Qazwini regards it as incorrect on account of Qazi's notices being included in the *Tabaqatush-Shafaiya*.

46. Gibb's Trans. pp. 92-94.

47. Ibid. p. 202.

48. p. 464; see also *Hazar Mazar*, p. 145.

49. Subki puts it at 94 years but it is not correct; see *Shaddul-Izar*, p. 423, n. 4.

50. *Mujmal*, III, p. 83

51. Ibid. p. 24.

52. *Mujmal*, III p. 83; *Tabaqatush-Shafaiya*, VI, p. 83.

53. The actual words of *nisba* in the *Mujmal* v. III p. 43 al-Sirafi al-Fali may also suggest that the family was originally settled at Siraf and subsequently at Fal. But the source of this information is not exactly known.

19. Ibid. p. 442.

20 He is perhaps Faqih Sain-ud-Din Husain b. Muhammad (d. 664). See *Shaddul-Izar*, p. 442, n. 5; pp. 176, 177.

21. Ibid. p. 374.

22. Ibid. p. 406.

23. p. 235.

24. p. 392.

25. Ibid.

26. *Shaddul-Izar*, p. 443.

27. Ibid.

28. This date is found in all the sources. See also *Mujmal-i-Fasihi*, v. 2 p. 297; *Shiraz-Nama*, p. 172.

29. See *Shaddul-Izar*, p. 444. He is mentioned neither in *Shiraz-Nama* nor in *Mujmal.*

30. *Shaddul-Izar*, pp. 420-21; *Hazar Mazar*, pp. 143-44.

31. *Mu'jamul-Udaba*, 5:250.

32. *Tabaqat*, 2:309.

33. *Yatimatud-Dahr*, 4:22.

34. The sources are quoted in the *Shaddul-Izar*, p. 421 n. 6.

35. *Shaddul-Izar*, p. 421; *Shiraz-Nama*, p. 173.

36. *Shaddul-Izar*, p. 422; *Hazar Mazar*, p. 144.

37. *Tarikh-i-Wassaf*, pp. 205-206.

38. Ibid. p. 359.

39. *Kulliyat-i-Sa'di*, Foroughi, Tehran, new edition, p. 728.

40. *Tarikh-i-Wassaf*, pp. 360-61.

41. p. 422.

42. Ibid.

43. *Shaddul-Izar* pp. 423-426 ;
Hazar Mazar pp. 144-146 ;
Tabaqatush-Shafaiya VI, p. 83 ;
Mujmal-i-Fasihi, III p. 83 ;

References

1. *Shiraz-Nama* Taliqat p. 231.
2. *Joghrafiya-e Mofassal-e Iran*, v. 3 p. 482.
3. *Shiraz-Nama* Taliqat p. 233.
4. v. 3 p. 481, see also Hawashi, *Shaddul-Izar* p. 521 n. 4.
5. Speaking about Qazi Majdud-Din Ismail b. Nikruz (d. 676) the author of the *Shaddul-Izar* p. 421 says that his livelihood came from his property in Siraf.
6. His teacher was Qutbud-Din Muhammad. Vide *Shiraz-Nama* p. 192.
7. p. 173.
8. It was written from A.H. 744 to 765. See *Shiraz-Nama*, Introduction p. 20.
9. *Shaddul-Izar* pp. 442-43.
10. *Joghrafia-e Mufassal-e Iran*, vol. 3 p. 231. Hawasi, *Shaddul-Izar* p. 521 n 3.
11. *Shaddul-Izar* p. 215 n. 2, Hawashi, *Shaddul-Izar*, pp. 517-527.
12. Prepared on the basis of *Shaddul-Izar* p. 442; *Shiraz-Nama* p. 101, *Zau'ul-Lam'e* v. 1 p. 172, *Mujmal-i-Fasihi*, vol. 2, p. 297.
13. Prepared from *Shaddul-Izar*, pp. 420-30; *Shiraz-Nama* p. 172; *Mujmal*, 24, 43.
14. It is based on *Shaddul-Izar* p. 436 (Text & notes); *Wassaf*, pp. 208, 360-61; *Bayaz-i-Tajud-Din Wazir*, pp. 60, 107, 118.
15. Prepared on the basis of *Shaddul-Izar*, pp. 430-35; *Shiraz-Nama* p. 192; *Bayaz-i-Tajud-Din* pp. 66 etc. and *Mujmal-i-Fasihi*, III, p. 77.
16. Based on *Shaddul-Izar* p. 438.
17. Based on *Shaddul-Izar*, pp. 205. Hawashi, *Shaddul-Izar*, p. 521.
18. *Shaddul-Izar*, p. 374 n. 1.

آطوف باطراف الحسان لعلنى   بواحدة منهن اسلو فلا اسلو
شممت ريلحين الرياض لعلنى   كرياك يا ريا ٠ انال ولا نيل
سمعت بان الخط قد ينبت القنا   و هذا قناة ينبت الخط بيننا
وقد قيل ان البدر فى القوس نازل   وهذا القوس تحمل البدر موطنا
فطورا ترينى السحر عند ابتسامها   نهارا واخرى الصبح والليل اوحنا

This is a brief survey of the scholarly activities of the members of an illustrious family of Shiraz. As their activities covered a long period of over a hundred and fifty years, a full study of the family requires the patience of scholars interested in the development of Islamic learning, for their main field was theological sciences and Islamic jurisprudence It is, however, to be noted that their contribution to Persian literature is apparently nil but I am confident that a thorough research in the subject will result in the discovery of more source material which is bound to throw light on their contribution to Persian literature and learning.

While in the fort, 'Amidud-Din As'ad composed a long ornate Qasida in Arabic and his son Tajud-Din, when released after the execution of his father, presented it to 'Amid's maternal uncle's son Safiud-Din Mas'ud b. Mahmud b. Abil Fath (d. 678) who arranged it propoerly and got it published. Subsequently his talented son Qutbud-Din Muhmmad (d. 721 A.H.) wrote a commentary which became a popular reading and even to this day the poem with the commentary is available in MS[120] and in printed forms, and a few introductory lines of which have already been quoted under Qutbud-Din Muhammed.

Besides this well-known poem, several other poems of this Wazir have come down to us. Wassaf speaks very high of both his Arabic and Persian poetry.[121] It is related by the same historian[122] that once Jalalud-Din Khwarazmshah tested his poetic capability and 'Amid very successfully competed with him.

Mirza Muhammed Qazwini[123] has published a long letter in Persian which 'Amid-ud-Din had written from the prison. It is, however, stated both by Wassaf and Qutbud-Din Muhammad that because of want of pen, ink and paper, his son wrote the Qasida on the wall of the prison. It seems after some time he managed to get these, otherwise such a long letter could not be commemorised like a poem.

Besides the stray Persian lines and a few qit'as quoted by Wassaf,[124] two small qit'as are quoted in the *Bayaz* of Tajud-Din Wazir in the hand-writing of Abul Karam Muhammed b. Abdul Muhsin b. Abi Bakr b. Ahmad b. Abi Ghassan Fali Sirafi, in Sha'ban 782 A.H., and since it is not published separately, I shall quote them here :[125]

ملت حیاتی لو ملکت هواکا وشئت نواها لو اردت نواکا
ومن مل طیب العیش حتی ملته وهل لی منی فی الکائنات سواکا
فما حل قلبی حیث لست تحله ولا کان طرفی حیث لیس یراکا

The following poems are quoted in the Bayaz-i-Tajud-Din (pp. 531-32)

should have died in the last quarter of the 8th century, but certainly before 791 A.H. which is the year of completion of the *Shaddul-Izar*.

The last branch of the Fali family does not hail from Siraf, or even Fal, but from Abzar[111] (=Afzar) in the vicinity of Fal and not even very far off from Siraf which was a port on the Persian Gulf. It seems that some members specially 'Amidud-Din As'ad b. Nasr had settled for some time at Fal and on this account the Fali *nisbah*[112] has been appended to his name, though it is very significant that in the introduction to the commentary of As'ad's *Qasida-i-Ashkawania* it is al-Farsi and not al-Fali. However, since Ibnul Futi in his *Talkhis Majma'ul-Alqab*[113] has called him Fali and has gone even so far as to say that during his early days while he was busy with his studies and had stayed at *Rabat-i-Dasht-i-Fal*, As'ad was called upon to act as minister (by Atabek Sa'd b. Zangi), he wrote the following lines on the gate of the Rabat :

علیك سلام الله یا خیر منزل   رحلنا و خلفناك غیر ذمیم
فلا زالت معمورا ولا زالت آهلا   و برلك الرحمن كل كریم

'Amidud-Din As'ad, was a great scholar, poet and an effective writer. He carried on his official duties efficiently. Once he was sent as an emissary to Sultan Muhammad Khwarazmshah (d. 628 A.H.) who was so impressed by the Wazir as to offer him a golden chair to sit on.[114] It is further stated by Wassaf[115] that Sultan Muhammad also offered him ministry but he was reluctant to accept the offer. However, in 623 A.H. when Atabek Abu Bakr b. Sa'd sat on the throne he imprisoned the minister on account of some previous misunderstanding[116] along with his son Tajud-Din Muhammad, on the Ist Zil Hijja, 623 A.H. in the fort Ashkawan.[117] The minister tried to remove the misunderstanding but all his efforts for release failed and he was put to death in Jumadi I or II, 624 A.H.

'Amid's scholarship was of such a high order that Imam Fakhrud-Din 'Umar Razi[118] (d. 606) used to consult him on frequent occasions. Mirza Muhammad Qazwini had come accross a copy of the collection of their letters.[119]

Karim had had their lessons from Maulana Abul Baqa, they had several things common in them.

His exact date of death is not known, for in all the MSS of the *Shaddul-Izar* the first two digits are missing, the last being seven. However, he must have died in the last quarter of the 8th century, for his teacher Abul Baqa died in 776[105] A.H., and his friend Mu'inud-Din Junaid after 791[106] A.H.

Abdul Karim was a poet and six concluding lines from one of his Qasidas are quoted in the *Shaddul-Izar*.[107]

عبيد الكريم المستكين فعاله حقير ضعيف ذو قصور بكرة
عريق حياء خجلة من ذنوبه فليس يودى شكر شمة نعمة
تشرف قدرا ان بعد خويدما لخدام خدام لانصار سنة
فيا رفعة للقدر ان كان تربه يدوكونها لعظم وانبل برفعة
فيدرك من امدادهم بركاتهم فيذخرها اذ ذاك اسمى ذخيرة
فيا رب اصلح شانه واختمن له بكامل ايمان و صالح توبة

Imamud-Din Abdur Rahman[108] b. Abdul Latif.

He was the real brother of Abdul Karim, and like his brother, he under took his holy pilgrimage and then went to Syria and studied under reputed scholars, and thereafter engaged himself as a teacher. He was a writer and poet and some of the treatises he completed are these :

1. *Miftahul-A'mal*
2. *Tuhfatul-Hasania*
3. *Iza'at-ush-Shams*
4. *Manzumatul-Kafia*

Of his poetic specimens nine lines are quoted in the *Shaddul-Izar*.[109]

الا يا نفس قد انقضت ظهرى باوزار و اجرام ثقال
وايام الشباب لقد تولت وضيف العمر آذن بارتحال
دنا وقت الغروب بلا ارتياب اذا بلغ النهار الى الزوال
الهى آتنى رشدا وعلما و نورا منك فى جسدى وبال

The date of his death is not known, for in the *Shaddul-Izar* the first two digits are missing, the last being seven.[110] He

چون مجنون شد بخلوتخانه خاک   بگوش او رسید از اوج افلاک
که ای مجنون چه آوردی بدرگاه   برآمد از دل مجنون یکی آه
که شور عشق لیلی در سرم بود   کجا پروای کار دیگرم بود

Now we proceed to the consideration of two notable members, who were brothers, of the fifth line. They are :

1. Maulana 'Imadud-Din Abdul Karim b. Abdul Latif.
2. Maulana Imamud-Din Abdur-Rahman b. Abdul Latif.

Maulma 'Imadud-Din Abdul Karim

'Imadud-Din was a great scholar of Arabic, Islamic and theological sciences. He studied at first from the scholars of his family and then from Maulana Qawamud-Din Abul Baqa[104] (d. 776 A.H.) and acquired full proficiency in literature. Then he set out on his journey and performed his sacred pilgrimage to Mecca and Madina, and then went over to Syria and studied Traditions and acquired mastery in this branch. On his return to Fars he was offered the office of Qazi but he declined and preferred to stick to the profession of teaching and research in religious sciences. The Maulana undertook to prepare critical editions of the prevalent religious books, and simultaneously wrote books, of which the names of the following are given in the *Shaddul-Izar* :

1. *Hawashi* of *Sahihain* and some of the seven compilations of *Hadith.*
2. *Hawashi of Kashf.*
3. *Rsiala-i-Da'wat u Targhib*
4. *Risala-i-Taslia*
5. *Risala-i-Jum'a*
6. *Talkhis-i-Azkar*
7. *Talkhis-i-Salah-i-Mu'min*
8. *Muqaddamat fi al-I'rab.*

Mu'inud-Din Junaid, the author of *Shaddul-Izar* was a personal friend of Abdul Karim and both had been together several times in their travels. As both Junaid and Abdul

iii) Mu'izzud-Din was a great divine and his father also held the post of Qazi.

5. Another member of the illustrious family is Qutbud-Din Muhammad who was a contemporary of Tajud-Din Ahmad Wazir and contributed to the preparation of the reputed *Bayaz* of the Wazir in 782 A.H. The reason for assigning Qutbud-Din to this line is two-fold.

Firstly, he bears exactly the same name and title as one of the most illustrious members of the line noticed above.

Secondly, he has selected two lines from Qazi Abul Fath, his great grandfather who is the head of this line of the Fali family.

Nothing is known about this Qutbud-Din except that he participated in Tajud-Din Ahmad Wazir's project of anthology and selected verses mostly from Arabic poets[101] and got it incorporated in the aforesaid anthology (pp. 55-37 leaves are interposed in the present copy) in his own handwriting.

Qutbud-Din was a poet and his selection contains verses from five of his poems, some of which are as follows :[102]

اخمرا رشفنا من ثنايك ام خمرا　　فقد اسكرت صبا وقد احرقت صبرا
جمعت علينا البرد فيهن والحمى　　وسقت الينا البرق منهن والخمرا
تسمت عن شيئ بكيت بمثله　　فسميته دمعا وسميته ثغرا

اتاني خيال بعد حول تعدما　　ورم وصالا كان قبل مهدما
وهاجرني وقت الصباح مودعا　　وواصلني حتى الظلام مسلما
يعاتبني حتى الصباح تغازلا　　ويلصو حتى كاد ان يتكلما

One member of the Fali family about whose life and time nothing is known is Maulana Kamalud-Din Sheikh Abu Ali Fali. His following Persian lines are quoted in the *Bayaz*[103] of Tajud-Din Ahmad Wazir. The scholar who has selected the verses and in whose hand they have been copied, is Sharafud-Din Fazlullah Balyani :

اما بعد فان مولانا الصاحب السعيد المجتهد الشهيد علامه علامه زمانه و نادرة اوانه الذی کان جنابه مرجع الفضائل و مرتع الافاضل يفزع الى فنائه المتبحرون من كل صوب وينحدر الى بابه المحققون من كل اوب عميد الحق والدين اسعد بن نصر الفارسي الانصاری كان فی زمن الملك المواید المظفر الكامل مولى ملوك العالمين مظفر الدنيا والدين سعد بن زنگی انار الله برهانه واسكنه جنانه و اعلى شانه

Amongst his notable pupils one was Maulana[99] Qawam-ud-Din Abul Baqa Abdullah b. Mahmud b. Hasan Shirazi (d. 772) who took lessons in *Fiqh* from Maulana Qutbud-Din Muhammed Fali.

4. Another notable member of this line of the Fali family was 'Allama Mu'izud-Din Mas'ud b Qazi 'Izzud-Din Mahmud b. Safiud-Din Abi Khair Mas'ud b. Mahmud b. Abil Fath. He is mentioned in the *Mujmal-i-Fasihi* under the year 751 A H. in which he died. The full title of the members are given as follows :[100]

وفات مولى العلامه العلماء معزالدين مسعود بن القاضی عزالدين محمود بن المولى العلامه صفى الدين ابوالخير مسعود بن ابی عبدالله محمود بن ابی الفتح علی الفالی

The following points emerge from the above .

i) Mu'izzud Din Mas'ud was the cousin of Qutbud-Din Muhammad, and the son of 'Izzud-Din Mahmud. Safiud-Din Mas'ud was Qutbud-Din's brother. As 'Izzud-Din and his son, Mu'izzud-Din both bore the names of their grandfathers, Mahmud and Mas'ud respectively, it may be concluded that 'Izzud-Din was the elder brother of Qutbud-Din.

ii) *Mujmal-i-Fasihi* supplies the title of Mahmud, son of Abul Fath, as Abu Abdullah and the name of Abul Fath as Ali, not found in other sources available so far.

2. *Tanzih-ul-Hawi* (on *Fiqh*)
3. *Sharh-i-Tanzih*
4. *Sharh-i-Lubab*[89] (on *Syntax*)
5. *Sharh-i-Qasida-i-'Amidia*
6. *al-Aghrab fi al-I'rab.*

Maulana Qutbud-Din's father Mas'ud spent the early part of his life in poverty. Though he was the nephew of 'Amidud-Din As'ad, the minister of Atabek Sa'd b. Zangi, he had nothing for sustinence on the occasion of the birth of Qutbud-Din. Mu'inud-Din Junaid, the author of *Shaddul-Izar* has narrated an anecdote in the words of Qutbud-Din how his father managed to get a sufficient amount of sugar with hundred Dinars from a trader as a reward for his *Fatwa*. Qutbud-Din adds that on his birth, the same sugar was applied to his lips

Qutbud-Din Muhammad died in 721 A H. but there is a divergence of opinion about this date In all the MSS of the *Shaddul-Izar*[90] the first two digits in the date are missing, while the *Hazar Mazar*[91] gives six hundred and some. In the *Mujmal-i-Fasihi*[92] it is in the month of Rabi'I, 622. But since the author of *Shiraz-Nama*,[93] who was Qutbud-Din's pupil, gives 721 as the date of his master's death, it should be taken as correct.

The following two verses are quoted in the *Shaddul-Izar*[94] and in the *Bayaz*[95] of Tajud-Din Wazir in the handwriting of Abul Karam Muhammad[96] b. Abul Muhsin b. Abi Bakr b. Ahmad b. Abi Ghassan in the beginning of Shawwal, 782 A H

با موم انی صعیفاعں زیاریکم　　　سحق ما ببننا مں حلهٔ زورو
مں کاں یترك اسوعا احبته　　　بلا التعاا فدعوی حبه زور

Of all the works of Qutbud-Din Muhammad perhaps only one is extant and that is his commentary on the *Qasida-i-Ashkawania*.[97] This treatise is very significant for it supplies certain very valuable facts about the history of Atabeks of Fars. Its introduction[98] begins in this way :

mentioned in the *Shaddul-Izar*, while in the *Shiraz-Nama*[82] its title is given as *Tanqih-i-Kashshaf* and it is stated to be in four volumes. The following four lines of his poetry are quoted in the *Shaddul-Izar*:

لقد غرنا خفض الليالى و طيبها
و لم نتفكر ان ذا الدهر دائر
معشنا قليلا ثم فرق بيننا
" صروف الليالى و الحدود العوائر "
فلا تغترر بالدهر ان نعيمها
الى بوسها اما تفكرت سائر
و لاتيأس من روح ربك صاحبى
اذا نابك الاحزان فالله قادر

Safiud-Din's father was the maternal uncle[83] (*Khal*) of the well-known minister 'Amidud-Din As'ad who was imprisoned by Atabek Abu Bakr Sa'd in 623 A.H. and subsequently killed in 624.

Safiud-Din died at an advanced age in 678 A.H.[84] but in the Persian translation of *Shaddul-Izar*, called *Hazar Mazar*,[85] the date is given as 660 A.H. But this latter date, though found in some of the MSS, of the *Shaddul-Izar*, is incorrect, for the reason that the date 678 is also available in the *Shiraz-Nama*. He was buried in Musalla-i-Shiraz in the vicinity of Maulana Ruknud-Din Yahya.[86]

3. Maulana Qutbud-Din Muhammad b. Abil Khair

Maulana Qutbud-Din Muhammad[87] was an illustrious scholar and divine of the Fali family, had acquired full proficiency in all branches of theological sciences and Islamic learning and spent his whole life in teaching and propagating knowledge and learning. He started this work at an early age of twenty[88] but when he reached eighty he started writing books. The *Shaddul-Izar* gives the following works composed by him:

1. *Taqrib* (on *Tafsir*)

6. One point to be noted is that, though nothing except the name of Abul Karam's father viz. Abdul Muhsin is known, in the *Hazar Mazar*[76] one, Maulana Qawamud-Din Abdul Muhsin b. Shamsud-Din Fali is mentioned who had held the office of *Wizarat* under Sultan Sa'id b. Muhammad. But since the *Shadul-Izar* does not contain his notice, it is not clear how, the tronslator who was the son of the author of the *Shaddul-Izar*, could include his notices. It is, however, certain that the account is not free from errors. However, he is stated to have died in 803 A.H.

Now I shall deal with the notices of some of the personalities mentioned in the table No 4.

1. Abul Fath Ali Sirafi[77] Fali

About Abul Fath we have no information except this that he was a poet of Arabic and some of his verses are quoted in the *Bayaz* of Tajud-Din Wazir in the hand writing of Qutbud-Din Abu Sa'id Fali, perhaps the grandson of Qutbud-Din Abu Sa'id Fali (d. 721). The date of transcription is 782 A.H. These are the verses.[78]

لا سحق ركوب الحمل كل فتى   ولا يلتق بعمل الرمح كل يد
الا فتى كملت في المجد همته   وفي المعارك سطوا سطوة الاسد

2. Safi-ud-Din Abul Khair Mas'ud b. Mahmud b. Abil Fath Sirafi Fali.

Safiud-Din Abul Khair was the son of Mahmud but in the *Shaddul-Izar* his father's name is wrongly given as Muhammad. Similarly, in the above book the name of his grandfather is recorded Abul Khair instead of Abul Fath.[79] The confusion respecting the names of Abul Khair's father and grandfather remains unaccounted for.

Safiud-Din was a great scholar and divine, well-versed in Arabic literature and all the branches of Islamic learning.[80] His main interest was in teaching, research and issuing *Fatwa* in which he had been engaged for eighty years.[81] He was also a writer and a poet and his one work *Tahzibul-Kashshaf* is

معواید کلام و نوادر افلام یادکار را — بیت —

حلقی ندیدم درین سفینه شور آورده
من نیز در میانه شور آورد م

اگر از راه بزرگی و طریق دوست هر وری بدستاحی محمول
نعرماید — مصراع —

زهی سعادت و دولت که یار ماباشد

و سیز بیت :

گر رفت رلتی ز سر لطف در گذر
ور هست هفوتی ز ره مهر در گذر

حرره العبد الضیف محمد بن محمود بن ابی الخیر اصلح الله
سبهم حامدا و مصلیا مسلما .

His writing is very similar to his father's.

5. Of the same table but of the other line is Imamud-Din Abul Karam Muhammad b. Abdul Muhsin b. Abi Bakr b Ahmad b. Ghassan. Nothing is known about him except this that he was a contemporary with Tajud-Din Ahmad Wazir who was called up to contribute to the completion of his well-known anthology. He readily agreed to the proposal and submitted a selection of prose and poetry[75] from various writers including from Imam Nawawi's *Riazus-Salihin.* He has quoted a long poem from Farazdaq whereof he was ordered to be imprisoned by Hisham. His selection contains poems of Imam Shafa'i, Imam Zainul-Abidin, Abul Tash Busti, Ahmad Fali Sirafi, Qutbud-Din Fali and many others. The selection ends in this colophon :

تصدی بتحریر هذه الکلمات و تسوید هذه الورقات العبد المحتاج
الی رحمة ... ابوالکرم محمد بن عبد المحسن بن ابی بکر بن ابی
غسان الغالی ثم السیرافی ... مطاوعا لاشاره صاحب الکتاب و
مالکه ... فی اوائل شعبان المعظم سنة اثنی و ثمانین و
سبعمائة ... الخ

The concluding verses are these :[72]

ای صاحب با علو همت	وی از در صد هزار مدحت
از روی تواضع و مروت	وزکوی تودد و فتوت
یادی که ز دوستان نمودی	جزوی که بمخلصان سپردی
بنمود عجب ز حلق و خویت	نزعادت طبع نام جویت
از حرف تو صفت لفظ بود	و ز کنج مکارمت سقط بود
ز احلاق مبارك تو حرفیست	ز انفاس مطیب تو طرفیست
آن حرف لطیف نغز زیبا	بر لفظ رکیك و حط رسوا
سر تا سر سیاه کرد م	محموعه ارا ن تباه کرد م
با حمله عاملا ن فا صل	جون جمع کنی رهی جا هل
پوشیده نباشد ار حنابت	ور رای و تفکر صوا بت
کان قصر که بس لطیف باشد	در حنب دمن نطیف باشد

Then follows the signature with date :[73]

حرره العبد الضعیف محمود بن ابی الخیر بن ابی بصر بن احمد
بن (ابی عسان) الغالی السیر ا فی جعل الله عاقبة امره محمود ا
و بالسعادات نصر فی عره رمضان لسنة اثنی و ثمانین و سبعمایه
حامدا و مصلیا و مسلما .

4. Muhammad b. Mahmud b. Abil Khair.

He is the son of the foregoing writer. But nothing is known about him except that he also participated in the project prepared by Tajud-Din Ahmad Wazir by writing the following words on the last page of the leaves covering his father's *Tuhfatul-Ikhwan* :[74]

بعد از حمد ملك علام و درود و صلوه بر محمد علیه السلام
همگان را معلوم که داب محمود و خصال مشکور حناب مکارم
شمار محامد دثار

محمد باب احمد نام احمد حوی احمد حد
معطر جیب مشك اخلاق شمس انوار زرافشان

بر حدقهٔ ارباب دانش مزبور و بر سطح حدیقهٔ سینه بینش
مکتوب و مسطور است . . . چون دانست که بی سفینه بسر
جزایر این دریای عمیق محیط نتوان شد و بی فلك فلك این
بحور مرور عبور نتوان روی دل بدان نهاد تا نوح وار به تیشهٔ
اندیشه الواح این سفینه نعمته فراهم جیند تا بدرفعه آن
از قعر بحر خواطر اصحاب دها و شهامت و ارباب فصاحت
و حصافت با احرار جواهر زواهر معانی دل گشای و انحارء
درر فاخر فواید جان فزاید فایز تواند شد . . . . الخ

The treatise is intermixed with verses, a few of which are uoted below :[71]

آن ماهی مشك خوار در پاش
صورت گر مشك سای نقاش
رفت از سر رشته بنا نم
حالی بر تخته زبانم
چون خضر ز چشمهٔ سیاهی
خورد آب حیات نطق ماهی
بر عرصه سیمگون قرطاس
شد ناقل و نقش بند انفاس
آورد پس از سر مهارت
در سلك كتابت این عبارت
زان خشك نی این شکر برآمد
زان تیره شب این سحر برآمد

Kamalud-Din died in Muharram 748 and was buried in the family burial ground. However, an earlier date i.e. 708 is mentioned in the *Hazar Mazar*[68] which is incorrect.

The following Arabic verses are quoted from his qasida :

ودوطة لبست تخالج صدره
لدى اللبس اقوال الظنون الكواذب
احو ارماتن لا يعلل حا شه
صروف الليالي و الهمو م العوازب
و انوار رای فی الخطوب کانها
شموس انارت او نجو م ثواقب
مدحتك بالقول النقي اذا عدا
ر لا لا و ما فيه قدى و شوائب

3. **Fakhrud-Din Mahmud b. Abil Khair b Nasr b. Ahmad b. Abi Ghassan.**

Fakhrud-Din Mahmud was the son of Kamalud-Din Abil Khair, and a contemporary with Tajud-Din Ahmad Wazir, the literary minister of Shiraz who got prepared an anthology[69] of prose and poetry in Arabic and Persian in 782 A H. in the handwriting of over seventy scholars Fakhrud-Din Mahmud also participated in this project by contributing a fresh treatise under the title of *Tuhfatul-Ikhwan* and preserving it in his own hand, on the first of Ramazan, 782 A.H.

The small ethical treatise on bounty and generosity has been illustrated by four anecdotes relating to Awza'i, Abu Sa'id Khargushi, Caliph 'Umar and Sultan Sanjar. The author states that Wazir Ahmad desired his participation in the '*Safina*' to which the writer agreed; but instead of selecting from the works of others he decided to write a fresh treatise. The introductory lines are as follows :[70]

يا من يرى علم الا صول بالبا
اودى اصول العلم والاحسان
بحر ادا ما جئته و بى الصدى
من فيض جود الفضل قد احسانى
لو كان يدرى صوب مزن هاطل
حسان فى مدح بنى غسانـى
ها اننى مهما اقول مراثبـا
ادرى و مالابن ابى غسان

Fakhrud-Din Ahmad was a poet and the specimens of his poetry are quoted by his great grandson Imamud-Din Abu Karam in the *Bayaz* of Tajud-Din Wazir,[66] in his own hand, as follows ·

تطاول الدهر مد شط المزار بكم
فكل يوم لنا خمسون الف سنـه
من فازنا بوصل و استوفى مسرته
لا غروان سآءه الهجران او حزنه
ان الليالى لو لم تبد سيئـــة
ما كان يشعر منها قط بالحسنه

2. Kamalud-Din Abul Khair b. Abi Nasr b. Ahmad

Kamalud-Din was the grandson of the foregoing Fakhrud-Din Ahmad, and himself a great scholar who has been much admired by the author of *Shaddul-Izar*.[67] His one work *Kitab-al-Zulal min Nazme a'immat-al-Fal* has been mentioned in the above book and its author has showered heaps of praises on it. The contents of the book are not mentioned but, as the title suggests, it must have dealt with the writings of the scholars of the Fali family, because it has been stated in the *Shaddul-Izar* that he had revived the memories of his forefathers through his compositions. The *Kitab-al-Zulal* was used as a source book by the scholars, epistolographer and conversationalists.

one of its MSS it is 756, and this seems to be incorrect for the simple reason that the same is the date of death of both his father and his uncle.[62]

Now I shall come to the third table.

1. Fakhrud-Din Ahmad b. Abi Ghassan

Ahmad b. Abi Ghasan was a great scholar of his time and was attached to Abaqa Khan. According to Wassaf, when the Khan died in Hamadan he was in his company and composed a *Lughz*. Wassaf[63] remarks :

مولانا علامة الزمان نادرة الدوران فخرالدین احمد بن ابی غسان دریں حال ملازم حضرت صاحبی بود . اخبار این حالت را در ضمن این العاز تعبیه کرد متعدی عربی ابن میمون ابن میمون بآوها نون ار موالدات موالی یکی را نام بماند بن میمون بود حاصل لغز معنی ابغا بماند .

Wassaf held the scholar in high esteem and when in 698 Fakhrud-Din Ahmad died, he was much distressed. His death coincided with the severe epidemic in the grip of which the whole region had been and in which about fifty thousand men,[64] mostly young ones, had died. When the news of Ahmad's death was conveyed, Wassaf immediately composed an elegant *Ta'ziat Nama* in Arabic prose and poetry with an elegy on the death of Ahmad, and sent it to Qazi Ruknud-Din Yahya, the senior Qazi-ul-Quzat of the Fali family. I shall quote a few lines :[65]

و در تضاعیف این حال خبر وفات مولانا علامه العلماء العالم فخر الملت و الدین احمد بن غسان .... بشیراز رسید محرر این سطور این تعزیت نامه بخدمت مولانا اعظم قاضی القضات المسلمین رکن الملة و الدین ... و جمیع موالی فال ... اصدار کرد موشح بغرر بدائع و ملح نوادر و ایهام اسماء و القاب ایشان

اشتر العز بما بيع فما العز بغال
بالقصار الصفران شئت اوالسمرالطوال
ليس بمغبون شرعا من شرى عزا بمال
و الفتى من جعل الا موال اسباب المعالى
انما يد خر المال لحاجات الرجال

7. Maulana 'Alaud-Din Muhammad b. Ishaq.

Alaud-Din[61] Muhammad was the grandson of Qazi Ruknud-Din Yahya and the nephew of Majdud-Din Isma'il and the cousin of the foregoing scholar.

'Alaud-Din was a Qazi and a well-to-do person who had good name in learning and scholarship as well His teacher was Maulana Qawamud-Din Abul Baqa, a scholar and writer of repute, noticed by Mu'inud-Din Junaid in the *Shaddul-Izar.*

'Alaud-Din Muhammad had some interest in poetry. Mu'inud-Din Junaid has quoted the following two Arabic verses :

لسان المعالى باعتلا ئك نا طق
و ما المجد الا باعتلا ئك واثق
و ما الجود الا ما عليك مداره
و ما النور الا من جبينك شارق

It must be noted that the *Shaddul-Izar* which is the main source of information for the scholars of the Fali family, has not given any Persian compositions of any of them, though it may be frankly admitted that Arabic poetry of all of them may not be of very high standard. The only excuse for the author may be that his book was in Arabic and as such he confined himself to Arabic compositions alone.

Maulana 'Alaud-Din's exact date of death is not known for, as in the previous case, the first two digits of the date are missing in the two manuscirpts of the *Shaddul-Izar*; while in

715 A.H.[51] and died in 747 A.H.[52] at a young age of 22 years during the life time of his father.

4. Maulana Sirajud-Din Mukarram b. Yahya b. Isma'il b. Nikruz b. Fazlullah Sirafi Fali[53].

Mukarram, Majdud-Din's cousin and a Qazi, was a man of dignity and of a strong conviction. He was very generous towards students and scholars and there virtues had earned him a fame which was not confined to Fars only. He died in 732 A.H. and buried in Musalla in the family burial ground.[54]

Sirajud-Din Mukarram had also engaged himself as a teacher in the Madrasa-i-'Amidia[55] in Shiraz.

5. Maulana Ruknud-Din Ishaq b. Yahya

Ishaq was perhaps the youngest brother of Majdud-Din Isma'il. He was a man of dignity and respect and he had very ably combined religion with politics and administration. Besides his interest in Islamic jurisprudence, he had a liking for the construction of mosques, schools, caravan-sarais, wells and such other buildings of public welfare.[56] He died in 756 A.H., the same year his brother Isma'il died.[57]

6. Maulana Muhibbud-Din Muhammad[58] b. Mukarram b. Yahya[59]

Muhibbud-Din[60] was a very just and honest Qazi and a scholar of respect. Mu'inud-Din Junaid, the author of *Shaddul-Izar* used to visit him frequently and was profitted by his discussions. The author has not mentioned any of his books except quoting five verses in Arabic.

The Qazi's exact date of death is not available, for in the *Shaddul-Izar* which is the main source of his biography, the first two digits of the date are missing. From the last digit which is seven, the author of *Hazar Mazar*, a translation of the *Shaddul-Izar*, by 'Isa b. Mu'inud-Din Junaid, has reproduced the date *haft-sad*, and this is obviously wrong. Fasihi in his *Mujmal* though mentioning him under his father Siraju-Din Mukarram, is silent about his date of death. The obvious reason seems to be the availability of the defective manuscript of the *ShaddulIzar.*

Muhibbud-Din was a poet and the verses quoted by Junaid are as follows :

على المحبة قلب الصب ود وقفا
وما حدا غير من يهوى و من عرفا
كيف اصطباری و صرف الدهر صرفی
عن المراد و صعوالعيش قد تلفا
سلمی منای و مقصودی و معتصمی
ان طال هجرانها عنی فوا اسفا
کم اکتم القلب عن صحبی و يظهره
دمع بدل علی مکنونه و کفا

يا حبذا معهد الاحباب منعطف
الوادی الذی فيه صرف الدهر قد عطفا
انا لنی ما تمنی القلب من ارب
ازال عنی ما قد شفنی و شفا

In the *Bayaz* of Tajud-Din Wazir (pp. 339-340), three Arabic and two Persian lines are quoted in the hand of the one called Nasirud-Din Khatib under the title

قيل قال المولى الاعظم السعيد مجد الدين اسماعيل الفالی

It is most likely that he is the same Majdud-Din Isma'il and not his grandfather. The Persian lines are :

هرچه برمن می رود از جور و ظلم
آن نگار سیم ساعد می کند
آن نگار سیم ساعد را چه جرم
روزگار نا مساعد می کند

In an old *Bayaz* a small Persian treatise is quoted. But it could not be available to me so far.

The Shaikh is stated to have been born in 670 A.H. and died at an advanced age of 86[49] years in 756 A.H. Fasihi of Khwaf[50] assigns 755 as the date of his death along with 756. But the latter seems to be correct.

Majdud-Din's one son called Afzalud-Din who was born in

place called Qarabagh, which was his summer residence, and when the Qazi arrived, he ordered him to be thrown to the dogs which he had there. These are enormous dogs with chains on their necks, trained to eat men... But when the dogs were loosed on the Qazi, they would not attack him, but, wagged their tails before him in the friendliest manner[45]. The Sultan, on hearing of this, showed the greatest reverence and respect to him, and renounced the doctrines of the Shiites. He made vast presents to the Qazi including a hundred of the villages of Jamkan which is the best district of Shiraz. I met the Qazi again on my return from India in 1347. (A D.) He was then too weak, but he recognized me and rose to embrace me. I visited him one day and found the Sultan of Shiraz sitting in front of him, holding his own ear. This is the highest of good manners amongst them, and all the people do so when they sit in the presence of the king."[46]

Ibn Batuta[47] has further informed us that when Sultan Muhammad b. Tughlaq heard the story of the learned and pious Qazi Majdud-Din of Shiraz he sent ten thousand Dinars to him at Shiraz.

Shaikh Majdud-Din was a writer, scholar and poet. He is stated to have written several treatises of which the names of the following are given in the *Shaddul-Izar*[48].

1. *Sharh Mukhtasar Fi al-Usul L'ibn Hajib*
2. *al-Fiqh al-Akbar*
3. *al-Zubdat Fi al-Tasawuf*
4. *Kitab al-Rukniya*

Mujdud-Din's *Diwan*, containing many thousand verses, was collected during his life and Mu'inud-Din Junaid, the auther of the *Shaddul-Izar* who was closely associated with him and used to attend his lectures, has referred to this and has quoted the following six lines :

No work of the Qazi is mentioned either in the *Shaddul-Izar* or the *Tarkh-i-Wassaf*.

Ruknud-Din Yahya died in 707 A.H.

3. Maulana Majdud-Din Isma'il b. Yahya

Majdud-Din Isma'il[43] who bore the same name and title as his grandfather, was the most illustrious member of the Fali family. He had maintained the high standard of discipline and scholarship in the discharge of the affairs of *Sharia* as was usual with the most of the Qazis of the family.

The Shaikh was a man of strong character and the most powerful upholder of the cause of Islam. He would never hesitate in uttering truths in respect of *Sharia* even before the kings and rulers. It is said that once the Ilkhanid Sultan Muhammad Khuda Banda was so annoyed by his boldness as to cause him to be thrown to ferocious animals but, surprisingly, they did not hurt him. Ibn Batuta had met him in Shiraz and relates the first hand account[44] which is given below :

"We then set out from Isfahan to visit the Shaikh Majdud-Din at Shiraz. On entering Shiraz, I had but one desire, which was to seek out the illustrious Shaikh Mujdud-Din Isma'il, the marvel of the age. As I reached his dwelling he was going out to the afternoon prayer ; I saluted him and he embraced me and took my hand until he came to his prayer mat, when signed me to pray beside him. After this, the notables of the town came forward to salute him, as is their custom in the morning and evening. Then he asked me about my journey and the lands I had visited, and gave orders to lodge me in his Madrasa. Shaikh Majdnd-Din is held in high esteem by the king of Iraq, Sūltan Muhammad Khuda Banda. He had as a companion, while he was yet an infidal, a Shiite theologian, and when the Sultan embraced Islam together with the Tartars, he showed the greatest respect for this man, who persuaded him to establish the Shiite faith throughout his dominions. At Baghdad, Shiraz, and Isfahan the population prevented the execution of the order, whereupon the king ordered the Qazis of these three towns to be brought. The first to be brought was Qazi Majdud-Din of Shiraz. The Sultan was then at a

Shaikh Sa'di has eulogized him in a Ghazal available in his *Badai'*.[39] Some of the verses are quoted below.

بسا نفس خردمندان که در بند هوا ماند
در آن صورت که عشق آید خردمندی کجا ماند
اگر بر هر سر موئی نشیند چونتو بت روئی
بجز قاضی نپندارم که نفس پارسا ماند
جمال مجلس و محفل امام شرع رکن الدین
که دین از قوت رایش به عهد مصطفا ماند
کمال حسن تدبیرش جنان آراست عالم را
که تا دور ابد باقی بر او حسن ثنا ماند
همه عالم دعا گویند و سعدی کمترین قائل
درین دولت که باقی باد تا دور بقا ماند

On the occasion of the death of Qazi Fakhr-ud-Din Ahmad b Ghassan Sirafi Fali in 698 A H., Qazi Ruknud-Din Yahya was the Chief of the Fali family. It is why Wassaf, who composed[40] an elegant elegy (Ta'ziyat Nama) in prose and poetry along with an elegy on the death of the above scholar, sent it to Qazi Yahya in 698 A.H.

Ruknud-Din Yahya was gifted with poetic talent but only three lines of his Arabic poetry are quoted in the *Shaddul-Izar*[41]

الا ان للرحمن جل جلاله
خفيا من الالطاف في كل مايقضي
ورب قضاء كان يكرهه الفتى
اذا جاء يوما جاء بالعبد المرضي
اقول لنفسي لا ترعك ملمة
فلا عسر الا بعده ايسر الخفض

1. Majdud-Din Ism'ail b. Nikruz.

He was the great divine of his time with whom was entrusted the discharge of the religious affairs of Fars. The Qazi was very indifferent to pomp and show and would not like to be accompanied by the contingent wherever he used to ride. He would say that it is because of the dignity of the office that he puts on the turban, otherwise he would do without it.[30] The piety of the divine had reached such a stage that he would decline to take anything from the *Baitul-Mal* and would live upon the income he had from his property in Siraf. Majdud-Din was gifted with the poetic talent and some specimens of his poetry are quoted by Yaqut,[31] Subki,[32] Sa'labi[33] and others.[34] But in the *Shaddul-Izhar* the following two lines are given.

ولم ابتذل فى خدمةالعلم مهجتى
لاخدم من لا قيت لكن لاخدما

و ما كل برق لاح لى يستفزنى
ولا كل من فى الارض ارضاه منعما

The Qazi died in Ramazan 666 A.H.[35] A.eThdate 661 H., as given in the *Hazar Mazar*, is incorrect

2. Qazi Ruknud-Din Yahya b. Isma'il

Ruknud-Din Yahya was a scholar[36] of repute who had held the position or the Chief Qazi for about 29 years. It is stated by Wassaf that in 678[37] A.H. a dispute arose as to who should be appointed as the Chief Qazi of Fars. Some favoured Qazi Nizamud-Din Abdullah while others put their weight in favour of Qazi Ruknud-Din Yahya. At last, it was decided that the office should be shared by both of them but the first position would be held by Qazi Ruknud-Din.

Qazi Yahya was held in high esteem by his contemporaries. Wassaf[38] has spoken very highly of him and that is why he addressed him with such high sounding epithets as these.

مولانا قاضى القضات الاعظم سلطان الائمة فى العالم سريع
عهده و نعمان زمانه و شافعى دورانه ركن الملة والدين ابو
محمد يحيى اعلى الله شعار الشرع المحمدى بحسن اخلاقه

هی الدار ترمی اهلها باالبوائق
و تعتاد عدرا فی عهود العوائق
فمنظرها ما شئت حسنا و بهجه
و محبرها مستوبل عیر رائق
اد ا بطشت فالبطش لیس بکاذب
وان عطفت فالعطف لیس بصادق
و من عرف الدنیا و شك انعصائها
تمحل بالمعروف قبل العوائق
و من ینبعی منها خلاصا فما له
الیه سبیل عیر قطع العلائق

Qazi Sirajud-Din died in 621 A.H.[28]

2. **Qazi Sadrud-Din Abu Muslim[29] b. Ali b. 'Ala**

Sadrud-Din was a grandson of 'Ala and the nephew of Qazi Sirajud-Din Mukarram. He was a scholar, well-versed in Islamic learning. He performed the sacred Hajj where he came in contact with Shaikh Shihabud-Din 'Umar Suhrawardi (d. 636) and became his *Khalifa* and was granted the *Khirqa* by the Shaikh. On his return to Shiraz, Abu Muslim was appointed *Naib Qazi.* He was much interested in imparting training in religious education. Qazi Sadrud-Din Abu Muslim died in 663 A.H. and was buried in Musalla near his uncle Mukarram

3. The last name in the table is 'Izzud-Din Ibrahim b Sirajud-Din Mukarram, not to be confounded with his namesake noticed earlier. Ibrahim flourished in the 9th century A.H. and as such he is included by Sakhawi in his work *Zau'-ul-Lami' fi Ahl-i Qarn al-Tasi'* (V.I.p. 172). He is said to have died in 874 A.H. Thus, as we shall see later, he is the last known person of the Fali family who has been noticed by the subsequent writers.

Now I shall proceed to the consideration of the personalities of the second table.

Now I shall deal briefly with the notices of the known members of the Fali family in accordance with the tables given above.

1. Sirajud-Din Abul Izz Mukarram b. 'Ala b. Nasr. b. Sahl

Nothing is known about Sirajud-Din's father, grandfather and great grandfather. His father was 'Ala but at some places it is found as Abi 'Ala, which is nothing but a clerical error.[18]

Sirajud-Din Mukarram came to Shiraz for imparting religious education[19] and here he was offered the post of Qazi. Accordıng to a contemporary authority[20], he was a great Shaikh and an outstanding scholar, very simple and straight forward both in words and deeds, in dress and mode of living. He had acquired learning from Arshadud-Din Abul Hasan Alı b. Ali. b. Muhammad Nairizi[21] (d. 604 A.H.) and Imam Fakhrud-Din Abu Abdullah Nasr b. Ali b Muhammad known as Ibn Abı Maryam Shirazı[22] (d. before 600 A.H) Among Mukarram's notable pupils were Shamsud-Dın Abul Mufakhir b. Muzaffar b. Ruzbihan[23] b. Tahir (d. 683) and Maulana Nurud-Din Abdul Qadir known as Hakim (d. 629)[24].

Qazı Mukarram was contemporary with the learned minister 'Amidud-Din[25] Asad Abzari Fali (d. 624). Qazi Majdud-Din Isma'il b. Nıkruz Fali (d 666) was his younger contemporary.

Sirajud-Din was a poet and writer. He had several works to his credit[26] but in the *Shaddul-Izar* no particular work is mentioned. The following seven lines from two of hıs poems are quoted in the aforesaid book.[27]

لا تحسبنك في العقبى بمنجاه
ولست تفرق بين الله واللات
ان الاولى عبدوالاتى فحسن لهم
لن يخلصوا ابدا لاهم ولااللاتى

Table No. 5[16]

Is 'haq

|

Hamid

|

Mazkur

|

Abdul Latif

|

'Imadud-Din Abdul Karim (d. after 700)	Imamud-Din Abdur Rahman (d. after 700)

The sixth line called Fali and Abzarı and not Sirafi. [17]

Farr Khan

|

Husain

|

Abi Shuja'

|

Jahshyar

|

Nasr

|

'Amidud-Din Abu Nasr As'ad Ansari Fali Abzari (d. 624)

Table No. 4[15]

- Abul Fath Ali
  - Abu Abdullah Mahmud
    - Safiud-Din Abul Khair Mas'ud b. Mahmud (d. 678)
      - Qazi 'Izzud-Din Mahmud b. Safiud-Din Abil Khair Maś'ud
        - Mu'izzud-Din Mas'ud b Mahmud (d. 751)
      - Qutbud-Din Abu Sa'id Muhammad b. Safiud-Din Abil Khair Mas'ud (d. 721)
        - o o o
          - Qutbud-Din Muhammad (living 781)

Table No. 3[14]

- Abi Ghassan
  - Fakhrud-Din Ahmad (d. 693)
    - Abu Nasr
      - Kamalud-Din Abil Khair (d. 728)
        - Fakhrud-Din Mahmud (Living 782)
          - Muhammad b. Mahmud (Living 782)
    - Abu Bakr
      - Abul Muhsin
        - Imamud-Din Abu-Karam Muhamad (Living 782)

Table No. 2[13]

- al-Rabi al-Sırafi
  - Fazlullah
    - Nikruz
      - Majdud-Din Ismail (d. 666)
        - Ruknud-Dın Yahya (d. 707)
          - 1 Majud-Din Ismail (d. 756)
            - Afzalud-Din Ahmad (d. 747)
          - 2 Sirajud-Din Mukarram (d. 732)
            - Muhibbud-Din Muhammad (d. after 700)
          - 3 Ruknud-Din Ishaq (d. 756)
            - 'Alaud-Din Muhammad (d. after 700)

Table No. 1[12]

- Sahl
  - Nasr
    - 'Ala
      - Sirajud-Din Abul 'Izz Mukarram al-Falı (d 621)
        - 'Izzud-Dın (Mukarramul 'Izz)
          - Ibrahim
            - Yahya
              - Ibrahim
                - Sırajud-Din Makarram
                  - Ibrahim (d. 874)
      - 'Alı
        - Sadrud-Dın Abu Muslım b Alı b. 'Ala (d. 663)

Maulana Mu'in-ud-Din Zarkub Shirazi[6] (d. 789) who had close association with the family had stated in the *Shiraz Nama*[7] that the members of this family had been holding the charge of the religious affairs of Fars for about one hundred and fifty years :

و این زمان تقریبا صد و پنجاه سال است که منصب شرعیات
و امور دینی مملکت فارس علی الاطلاق باین خاندان مبارک که
به وفور فضل و تقوی و حلیه درس و فتوی مزین و محلی است گرفته

As the *Shiraz Nama* was written in the middle of 8th century[8], the period of supermacy of the Fali family had started from the beginning of the seventh century of Hijra.

Perhaps the earliest scholar of the family who had held the post of the Qazi, was Sirajud-Din Mukarram b.[9] Ala. As he died in 621 A.H., his scholarly career must have started even before 600 A.H. Similarly, another scholor who is also called Fali, though he hailed from Abzar[10] (=Afzar), a place quite near Fal, is 'Amidud-Din As'ad b. Nasr. He was the illustrious Wazir of Atabek Sa'd b. Zangi b, Wadud (594-623), a writer and poet of repute, who was killed in 624 A H. by Atabek Abu Bakr b Sa'd.[11] The Wazir had come in prominance before the beginning of the 7th century.

There were several lines of the Fali family settled at Shiraz which had been in charge of the affairs of *Sharia* for centuries, and this writer has been able to prepare the following tables from various sources :

The Fali Family of Shiraz

Prof. Nazir Ahmad

The illustrious Fali family of Shiraz also called Sirafi, had a line of brilliant scholars, divines and jurists who had dominated the Persian scene, specially in Fars, for over one and a half centuries from the beginning of the 7th to the close of 9th centuries of the Hijra. The family owes its name from two places situated near the Persian Gulf in the southern part of Iran, viz., Siraf and Fal. The former was a prosperous town and seaport at a distance of 68 *farsakhs*[1] from Shiraz to its south. But today it is in ruins and a part of it remains which goes by the name of Bandar Tahiri, included in Maliki Boluk with its chief town Bandar Alaviya, Bandar Tahiri being the next[2] important port. Fal was another[3] town with a number of sub-divisions included in it, situated very adjacent to Siraf to its north east. It is now called Galadar, and the author of the *Joghrafiya-i-Mu fassal-i-Iran*[4] has given reason as to why Fal is called Galadar. The family under our consideration had perhaps settled first at Siraf and then at Fal wherefrom it owes both the *nisbats*. It may also be suggested that since Siraf was more important city, the members chose to append its *nisba* as well to their name. But it is not very likely for we know for certain that the family had its property[5] in Siraf, which suggests that it had for some time settled at Siraf.

also the Honorary Patron of the Bonyad-e Farhang-e Iran. The Editorial Board of the Bayaz is deeply grateful to Prof. Khanlari for the keen interest that he has been taking in the journal.

Dr. A W. Azhar, Director of the First Summer Institute for Persian Teachers presented to the Shahbanou the special folder given to the delegates of the Summer Institute. Dr. Shoaib Azmi, Reader in Persian, Jamia Millia Islamia presented his Urdu book which he has written on his visit to Iran, arranged by the Bonyad-e Farhang-e Iran Their Imperial Majesties expressed their happiness at the service being rendered by the Indian teachers to the cause of Persian language and literature

Her Imperial Majesty Farah Pahlavi had some of her exclusive programmes during which she visited the Children Ward of the All India Institute of Medical Sciences and the Cottage Emporium of India. The Shahbanou also paid a visit to the tomb of Amir Khusrau, the greatest sufi-poet of India and probably the most vital cultural link between Iran and India. It will be a great news for every lover of Persian literature and Iranian culture that the Shahbanou has kindly donated Rupees one lac (Rs. 100,000) to the Amir Khusrau National Celebrations Committee in order to build a befitting memorial on the tomb of Amir Khusrau.

According to the joint communique issued at the end of Their Imperial Majesties' visit to India, wide ranging cultural exchanges are to take place between the two countries. It has also been agreed that two chairs would be established, one at Tehran and the other at Delhi to promote research and study of Indo-Iranian history and culture, which is the most precious gift of our mutual history.

Their Imperial Majesties Shahanshah Aryamehr and Shahbanou very graciously granted an audience to the Persian teachers of Delhi University, Jawaharlal Nehru University, Jamia Millia Islamia and Zakir Husian College. Their Imperial Majesties also met the members of the Executive Committee of Indo-Iran Society and the Parsi community of India.

Dr. N.H. Ansari, editor of the Quarterly journal BAYAZ presented the first two issues of the journal to Her Imperial Majesty Shahbanou of Iran. The second issue of the BAYAZ contains the message of the Shahbanou which she had very graciously sent on the occasion of the First Summer Institute for Persian Teachers organised under the joint collaboration of Bonyad-e Farhang-e Iran and Jawaharlal Nehru University. Fortunately, Prof. Parviz Natel Khanlari, Director-General of the Bonyad had also come in the royal company, and it was through his good offices that the editor of the Bayaz had the opportunity to present the journal to the Shahbanou who is



HER IMPERIAL MAJESTY THE QUEEN OF IRAN
AT THE TOMB OF AMIR KHUSRAU DEHLAVI

A Goodwill Visit

Dr. N. H. Ansari

The state visit of Their Imperial Majesties Mohammad Reza Pahlavi Shahanshah Aryamehr and Shahbanou Fara Pahlavi to India (February 2-5, 1978) has undoubtedly infused a new spirit in the age old brotherly and friendly relation between Iran and India. The warm and hearty welcom accorded to Their Imperial Majesties throughout their four da stay in Delhi and Jaipur, is the most convincing proof of th fact that millions of the Indians have deep regards for the roy couple because of the dynamic role they have played to improv the lot of the suffering humanity. Welcoming Their Imperia Majesties, President Sanjiva Reddy said that His Imperi Majesty has played a leading role in promoting and intensifyir the mutually beneficial co-operation between our two countries.

In his extempore reply His Imperial Majesty said, 'I com to your country as an old friend.' He praised the grea progress made by India during these years.

Their Imperial Majesties were given a civic reception by th people of Delhi in the historic Red Fort built by the Mugha emperor Shahjahan, whose wife Arjmand Banu was an Iranian Welcoming the royal guests, Prime Minister Morarji Desai sai that His Imperial Majesty Shahanshah Aryamehr needs n introduction because he is well-known in the sub-continent.

Mr. R.K. Gupta, the Mayor of Delhi, while welcomin Their Imperial Majesties, paid a glowing tribute to Persia language and literature and to the great writers and poets c Iran, who have made such a deep impact on Indian literatur and thinking

Editorial

For a country like India the preservation of its cultural heritage is of vital importance, because it is our cultural wealth that has made us great among the nations of the world. Among the precious-gems of the highest cultural value, Persian language enjoys a unique position by virtue of the immense service that this language has rendered to the cause of cultural synthesis and national integration in the Indian sub-continent. As a matter of fact, any serious research about the society, religion, culture or politics of medieval India would be inconclusive without heavily relying on the Persian sources.

With the increase of higher learning in India the study of Persian language is also spreading to more and more institutions. But still there is much more to be done in this regard. Several newly opened universities in Uttar Pradesh, Bihar, West Bengal, Madhya Pradesh, Rajasthan, Haryana, Andhra Pradesh, etc. have not yet introduced the study of Persian even at the B.A. level, although in several of the universities M.A. classes can be started. We earnestly hope that the University Grants Commission and the state governments would take initiative in introducing the study of Persian. This is the only way to preserve our medieval Indian culture and to know the mind of the intellectuals of the day who always expressed themselves through Persian.

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I, M. Yousuf, declare that the above statement is correct to the best of my knowledge.

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